

根付

Adornment in Clay

Ceramic Netsuke from the
Richard R. Silverman Collection





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Ceramic Netsuke from the
Richard R. Silverman Collection

Laura J. Mueller

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Toledo Museum of Art
Toledo, Ohio

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It is with heartfelt gratitude that I acknowledge the friendship of curator of Asian Art, Carolyn M. Putney. This is the second publication project I have embarked on for the Toledo Museum of Art, and it is her dedication to Japanese art and support of my work that has made my involvement in these two exhibition catalogs possible. I must also thank publications manager Paula Reich, for her work on this project. Her enthusiasm and insightful editing have greatly improved these pages, and her warm humor and friendship have brought unexpected joy to the project. In addition, I thank Richard P. Goodbody for his keen eye and wonderful sensibility that comes through in his beautiful photography.

Of course, this exhibition and catalog would never have been possible without the passion and generosity of Richard R. Silverman. I have learned a lot during our meetings and phone conversations, and have been awed by his commitment not only to his netsuke collection, but also to the Toledo Museum of Art. My biggest hope is that this catalog does justice to his fascinating collection, and helps bring about a fuller appreciation of the subject.

Special thanks must also be given to Louise Cort, Curator for Ceramics at The Freer Gallery of Art and Arthur M. Sackler Gallery, for her generous insight and expertise that have brought about a greater understanding to this little-studied field. I would also like to recognize my colleagues Robert Gorce and Terry Milhaupt, who read drafts and offered invaluable advice on my essay.

And lastly to my parents who continue to support and encourage me.

Laura J. Mueller
July 2010, New York

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Foreword

The Toledo Museum of Art is renowned in select circles for its wonderful netsuke collection, which was started with a single gift in 1926 by a friend of Florence Scott Libbey, one of the Museum's founders. Three additional donors expanded the collection over many years: Mr. & Mrs. Noah Swayne in the late 1920s, Mr. Harry Fee in the 1940s and 50s, and since the 1980s, Mr. Richard R. Silverman.

While Richard Silverman has donated many types of Japanese art to the Museum—including glass, scrolls, ceramics, and a rare silver, wood, and tile hand warmer—his true love is for the miniature art form of netsuke. Mr. Silverman is one of the preeminent collectors of Japanese netsuke and has shared his knowledge, time, and love of Japanese art with the world, but most particularly and generously with the Toledo Museum of Art. A native of Toledo, he spent over sixteen years in Japan and has devoted much of his life to collecting, teaching, lecturing, and writing on the arts of that country.

With this catalogue and the exhibition *Life in Miniature*, we are able to announce his largest and most recent gift to the Museum—his entire collection of two hundred and twenty-six ceramic netsuke. These fragile objects are rare indeed and represent the finest of their manufacture. This collection, which constitutes only a small part of his larger netsuke collection, consists of examples from every major ceramics kiln center in Japan. The fact that these have survived intact over centuries is amazing, and the subjects are both intriguing and charming.

We are proud of the breadth and quality of the netsuke collection at the Toledo Museum of Art, and it continues to be a favorite part of the galleries for many of our visitors. We know Mr. Silverman's generous donation and the resulting exhibition will bring renewed delight to our audiences. This catalogue, thoroughly researched by scholar Laura J. Mueller, will provide new information on this rare subject, and will enrich the field of netsuke study, allowing worldwide access to this unique collection.



Acknowledgments

This exhibition and catalogue would not have been possible without the expertise, generosity, and vision of Richard R. Silverman. He has helped the Museum for over thirty-five years with its collection of Japanese art in general and most particularly in shaping and expanding our important collection of netsuke—most recently with his tremendous gift of more than two hundred ceramic netsuke. We extend to him our sincere thanks for his dedication to the Toledo Museum of Art.

We would also like to thank Don Bacigalupi, our former director, for green lighting the show and the catalogue, which will be an important addition to the field of knowledge on this subject. And without the support of Rod Bigelow, interim executive director and chief operating officer, we would not have been able to bring this project to completion.

In addition, we offer gratitude to Richard's longtime friends, Norman Sandfield for his support of the exhibition, and Neil Davey for his contributing introduction to this catalogue. Their enthusiasm and expertise are truly appreciated.

Laura J. Mueller, the author of the catalogue, delved deep into the complexities of the ceramic netsuke world, illuminating these fascinating objects. We thank her for her work, her insight, and her unfailing good humor. Her words are paired with Richard Goodbody's beautiful photographs, which bring the collection to life.

We also thank the many members of the dedicated staff of the Toledo Museum of Art who have made possible the preparation and execution of both book and exhibition. In particular, we would like to acknowledge and thank Paula Reich, publications manager; Sandra Knudsen, for her publishing expertise and assistance; Claude Fixler, our exhibition designer; Leah Brasch, who designed the catalogue and the exhibition graphics; Amy Gilman and Karen Serota, in charge of exhibitions; Tim Motz, educational media administrator; Jeffrey Boyer, conservation assistant; Julia Hayes, Visual Resources curator; Pat Whitesides, registrar; and Andrea Mall, associate registrar. We also thank our art handlers, Russ Curry, Jason DePriest, Tom Duffy, and Tim Gaewsky for making casework and mounts for the exhibition. Thanks to all the folks in the Library, Visual Resources, Marketing, Development, and Visitor Services for their boundless help in so many ways.

Carolyn M. Putney
Curator of Asian Art
Toledo Museum of Art

Introduction

The name of Richard R. Silverman has been for many years synonymous with netsuke collecting. He has amassed over one thousand examples of this miniature art form, covering an extraordinary range of styles, subject matter, and materials, dating from the seventeenth century to the present day.

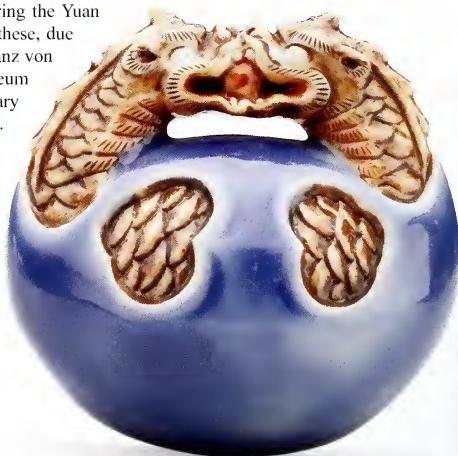
Among the materials represented is ceramic. Silverman's collection of netsuke made from porcelain, pottery, earthenware, and stoneware is not only remarkable for its variety, it is also probably the largest assemblage of its type in the world. This unusually large accumulation of netsuke illustrating the ceramic art of Japan includes examples from the main producing regions, mostly in the southern-most island, Kyūshū, where the chief manufacturing center was in Arita in Hizen Province (Saga Prefecture). Much of the porcelain from Arita was exported to Europe from the nearby port of Imari at the end of the seventeenth century and became known as Imari porcelain, although the netsuke produced there were for domestic use. The Silverman collection includes a number of examples of Imari porcelain netsuke.

The largest group of porcelain netsuke in the collection emanates from Hirado and was produced primarily during the late Edo period, about 1820–60. These are mostly decorated in underglaze cobalt blue (*sometsuke*), a technique invented in China during the Yuan dynasty (1279–1368). It is possible to fairly accurately date a number of these, due to the fact that examples from the same molds were collected by Philip Franz von Siebold (1796–1866), whose collection is now housed in the National Museum of Ethnology, Leiden (see discussion of Von Siebold, p. 16). Documentary evidence of his collection exists, dating many of his netsuke to before 1830.

Other notable categories of ceramic netsuke in the Silverman collection include celadon glazed netsuke, which, like the Hirado sometsuke, was also a Chinese innovation; and earthenware, exemplified by the series of mask netsuke, derived from the facemasks used in Nō and Kyōgen theater.

It is a tribute to the Toledo Museum of Art that Richard Silverman has chosen to entrust his remarkable collection of ceramic netsuke to its care. Here, they will be studied, admired, and enjoyed by students, visitors, collectors, and other aficionados of the genre for generations to come.

Neil K. Davey, London



Collecting Ceramic Netsuke: My Personal Journey

I

was most fortunate to have been born and reared in Toledo. My family moved there from the Old Orchard neighborhood to the historic Old West End. I had grandparents living nearby, so I could easily visit family. I was also within walking distance of the Toledo Museum of Art, where I spent ten years taking free art classes on Saturday mornings. The Museum was an integral part of my life and greatly contributed to a wonderful childhood.

I had Scott High School, Brandeis University, and the University of Michigan Law School on my résumé when Uncle Sam interrupted my law studies and sent me to Korea for eighteen months in 1956–57. I was given one-week retreats to Japan every three months. Asia had never entered my mind, but now that I was there, I became fascinated with Asian customs and art. Because I showed such interest, when I was given my yearly one-month vacation, my parents treated me to a deluxe tour of all of Asia from Singapore to Bangkok, culminating in my twenty-fifth birthday in Tokyo for which my army buddies flew in from Korea. I was really getting hooked on Asia.

In 1960 the Toledo Museum had a major exhibition from the National Museum of Thailand, and I became very good friends with the visiting curator and director, His Serene Highness M.C. Subhadradis Diskul, who stayed in Toledo for the three-month run of the show. I then knew that someday I wanted to live in Tokyo and/or Bangkok. The opportunity came in 1962 when President Kennedy started the Peace Corps. The second group was to go to Thailand. I quickly became a volunteer with a group studying at the University of Michigan. However, the Peace Corps followed the army's famous three hundred "disqualifying illnesses." Ulcers had not been a problem for me in the 1950s, but by '62 they were. After much discussion, I was allowed to finish the course with my fellow volunteers, but the day they flew off to Bangkok I drove home to Toledo. Since I had already said goodbye to my family's Kobacker Furniture Co., I went to Bangkok on my own in March 1962. What was to be a two-year stint in the Peace Corps turned into three and a half years in Bangkok followed by fifteen years in Tokyo. I was a college professor in both Thailand and Japan and my school year included two to three months of yearly vacation, during which I visited all of Southeast Asia and East Asia every year, sightseeing and collecting art. My interest in Western art, fostered by the TMA's superior collection, had not (and still has not) diminished, but by now my real love was all things Asian.



Figure 1. A young Richard Silverman.



Figure 2. *Warrior and helmet*, early 19th century. Wood with horn and stag antler inlays; H. 6.0 cm. Gift of Richard R. Silverman in memory of his brother Irwin Silverman, 2000.44a–b

Figure 3. *Mask of Fudō*, Onko ware. Late 19th–early 20th century. Gift of Richard R. Silverman, 2009.290 (Checklist p. 70)

I had acquired a rather large collection of Thai and Southeast Asian paintings, carvings, and artifacts before moving from a large Thai house to a much smaller Tokyo apartment. But the collection bug had taken a firm hold, despite my lack of display space. In Japan I started with woodblock prints, fine oils, and folk craft pottery. It took only two years and my walls were completely full of prints and paintings and my shelves overflowing with every kind of ceramics. I still had my monthly University salary with a slight surplus, but no room left to display what I might buy. Then I saw my first netsuke. They were so small, diverse in materials—though mostly carved from ivory, wood, and stag antler—and they were reasonably priced. The finest were like miniature Michelangelos (Figure 2). I loved them all, from those made in the early seventeenth to eighteenth centuries to contemporary works. They were so easy to come by; I traveled the width and length of Japan to sightsee and find more netsuke.

As with many collectors of Asian art I loved all masks, but especially Japanese masks. As my netsuke collection started to grow, I discovered that mask netsuke were easily found, and I have never stopped collecting them (Figure. 3). I also had a deep love for ceramics, but again, Japanese wares were my favorites. We in the West consider oil painting and sculpture to be the pinnacle of art. East Asians, however, put fine ceramics at the top, from earthenware to porcelain. The Japanese have always appreciated the unglazed earthenware found in the Mesolithic and Neolithic sites of the Jōmon and Yayoi cultures. By the ninth century, Japanese clay styles showed advanced techniques, and by about 1400, the different kilns were producing varying finishes and colors. The famous “Six Old Kilns” (Shigaraki, Tanba, Tokoname, Bizen, Echizen, and Seto) are still producing ceramic pieces, and netsuke can be found from some of them. Japanese porcelain production began when the legendary Korean potter Ri Sanpei discovered a vast deposit of kaolin clay at Izumiyama, Kyūshū in 1614. Pottery kilns still dot the entire landmass of Japan wherever clay can be found.

Having this great love of ceramics and of netsuke, I was delighted to be able to combine them when I started to find some charming ceramic netsuke, most dating from the nineteenth century and with a preponderance from the Hirado kilns of Kyūshū (near where Ri Sanpei started). I have been seriously collecting ceramic netsuke for forty years now. I gave the Toledo Museum of Art my entire collection—all two hundred-plus pieces—in June 2009. Of the 500,000 netsuke of some merit that I have seen since I started collecting, probably 3,000 of them were ceramic. Due to earthquakes, wars, and the fragility of ceramic netsuke, it is quite certain that the vast majority of all ceramic netsuke have been broken or lost. Even so, clay was originally a rare material for netsuke (glass is rarer still; the Museum has my entire collection of twelve pieces. Figure 4).

There is very little to be found in writing about ceramic netsuke, which makes this catalogue a valuable addition to the field. The first major text with any reference to netsuke of any material was the *Sōken Kishō* written in 1781. Although it cites fifty-six famous netsuke carvers of that time, there is no mention of ceramics. There are many ceramic netsuke with signatures of very famous potters, but there is little substantial documented proof that these netsuke were actually made by said potters. Nor do we know for certain if they made unsigned netsuke, even as a hobby. Collectors accept these uncertainties and have gone so far as to say many signed pieces are spurious and not worth as much as "authentic," yet unsigned, netsuke.

As far as is known, ceramic netsuke originally cost little to buy and had limited use for wearers. By the 1960s most ceramic netsuke were still relatively inexpensive. A great, signed eighteenth-century ivory or wood netsuke might have reached an astronomical-for-the-time \$5,000 (today these same pieces can fetch many tens of thousands of dollars), but the finest ceramic netsuke rarely cost more than a few hundred dollars. As the years passed and the netsuke collection world found out that I and a handful of other well-known, mostly Japanese, collectors truly took ceramic netsuke seriously, the market has dried up. I seriously doubt if there are more than a few hundred pieces to be had anywhere.

A great part of my collection was bought from dealers in Japan, and most major world netsuke collectors have graciously allowed me to buy some of their finest ceramic pieces because they know of my particular love for them. Without all of these friends I never would have been able to amass what may be the finest ceramic netsuke collection in a museum today, although twenty-five to fifty of the world's best ceramic netsuke remain in the hands of private collectors. So these days I no longer look for the great ceramic pieces, but I still collect netsuke of every period and of all other materials. My mask netsuke collection continues to grow, along with all other varieties, and I can always visit and enjoy my ceramic netsuke in their new home in my hometown of Toledo, Ohio.

Richard R. Silverman, Los Angeles



Figure 4. *Sugaraaake netsuke*, early to mid-19th century. Satsuma glass with gilt bronze mount; Diam. 3.5 cm. Gift of Richard R. Silverman, 1984.102

Figure 5. Richard Silverman at the Toledo Museum of Art, circa 2000.



A History of Ceramic Netsuke

J

apanese *netsuke*—the jewelry-like toggles used to secure personal belongings to traditional dress—evolved from natural found objects like roots or shells into exquisite works of miniature sculpture, usually carved from wood, ivory, horn, or other natural materials (Figure 1). But with Japan having one of the oldest known and most fully developed traditions of ceramic production, it is no surprise that clay came to be used as a medium of netsuke production. Clay was first used as a novel material with which to create unusual and eye-catching accessories within the much larger field of netsuke. Later, as demand for netsuke increased, production of ceramic netsuke with the use of molds led to the development of a sub-genre of these miniature sculptural works that highlighted their exquisite fashionable nature. This later development manifested in the production of porcelain netsuke made of Hirado ware during the mid- to late nineteenth century at a turning point in the popularity of netsuke within domestic and, increasingly, foreign markets.

It is also no surprise that these unusual objects captured the interest of avid netsuke collector Richard R. Silverman, who has accumulated one of the largest known collections of ceramic netsuke in the world—now generously donated to the Toledo Museum of Art. One point of fascination for these charming objects is their incongruous combination of material (the relatively fragile medium of ceramics) and function (a utilitarian object that must withstand repeated, unprotected use). Despite these apparent limitations, this art form nevertheless developed an amazing breadth and sophistication of form and production. And while ceramic netsuke may represent only a minor part of the overall world of netsuke, which tends to emphasize and elevate carved examples, an analysis of ceramic netsuke production adds to the appreciation and brings about a greater understanding of the entire genre.

The origin of Japanese netsuke

The rise of the urban merchant class (*chōnin*) during the Edo period (1615–1868) provided unique practical and design requirements for the development of netsuke. The basic fact that the traditional Japanese dress, the *kimono*, had no structured pockets presented an opportunity for a creative solution for carrying personal possessions: to attach a variety of “hanging things,” or *sagemono*, to one’s body or outer clothing. The need for such a solution only intensified with the growing wealth from the seventeenth century onward, which precipitated the standardization of a national monetary system with newly minted gold, silver, and copper coins. In addition, the importation and spread of tobacco and



Figure 1. *Gama Sennin*, 19th century. Ivory; H: 9.8 cm. Gift of H.A. Fee, 1948.162

Facing page: *Crouching shishi lion on a lotus pedestal*, mid-19th century, Hirado ware. Gift of Richard R. Silverman, 2009.69 (Cat. 2)

related smoking implements greatly intensified the need—and in many ways served as a catalyst for the netsuke market. The development of elaborate tiered cases (*inrō*) that held medicines, seals, seal paste, and other small, personal objects, and the accompanying refinement of netsuke occurred in concert with all these other elements of the

sagemono ensemble. The prevalent form of the sagemono ensemble most often included netsuke, *inro*, and *ojime*, a small bead fastener used to secure the hanging cords (Figure 2). In such an ensemble, the netsuke, fastened to the hanging cords, was strung behind and rested over the top of a garment's sash, or *obi*, to prevent the sagemono from sliding off.

Although netsuke were created with clear, identifiable characteristics that exhibit their utilitarian function, they developed into a highly sophisticated form of sculpture that was celebrated both in Japan and abroad. These defining elements included their small size, a smooth surface so as not to snag or catch on the *obi* and kimono fabric they were anchored against, and the inclusion of the *himōtoshi*, or the standard two small holes through which the hanging cord could be strung. They were most often produced as distinctive sculptures carved out of a variety of natural materials including ivory, bone, wood, stag antler, and horn. In the nineteenth century, some artisans returned to the netsuke's origins by using found objects like gourds and roots. There are examples of netsuke fashioned in the celebrated aesthetic of *wabi-sabi*—which encapsulates the concepts of impermanence, nature, and the imperfect—in such diverse materials as pieces of coral, dog jaws, and even dried baby turtles.¹



Figure 2. Eiraku Hozan (1795–1854). *Inro and ojime*, mid-19th century. Porcelain; H. 4.9 cm. and *Kagamibuto netsuke with figure in boat*, mid-19th century. Porcelain; Diam. 3.2 cm. Gift of Richard R. Silverman, 1991.78–79 and 1991.89

Figure 3. (top right) China, Yuan dynasty (1280–1368). *Pair of shoes*, 13th century. Gift of Richard R. Silverman, 2009.67 (Checklist p. 56)



It is difficult to ascertain the exact origin of netsuke or netsuke-like toggles, though it is known with some certainty that they were prevalent in Japan by the end of the seventeenth century. There are many antecedents that support the idea that their utilitarian nature could be traced to similar items commonly used by the Mongol aristocrats in China, Persia, and Russia in the Yuan dynasty (1280–1368); the Manchu rulers of China, Mongolia, and Tibet in the Ch'ing dynasty (1644–1912);² and even Hungarian shepherds during the sixteenth and seventeenth centuries.³ Some of these early works were even made of ceramic (Figure 3). But it is in the development and artistry of the Japanese netsuke that the form reached its creative zenith, and which these other forms are most readily defined by and compared against in modern scholarship. Whether called the *chui-tzu* in China, or the *pásztorkézség* in Hungary, their translation, definition, and discourse are most often contextualized by the highly studied and cherished art form of Japanese netsuke (formed from the *kanji* characters “ne” meaning “root” and “tsuke” meaning “to attach”).



Figure 4. Kubo Shunman (1757–1820), *Surimono of Tobacco Pouch and Pipe*, 1813. Color woodblock print. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, The Metropolitan Museum of Art, JP1954

Expanding the netsuke market

The Edo period saw an unprecedented growth in the urban centers of Edo (present-day Tokyo), Kyoto, and Osaka. During this time, a rich and vibrant urban culture (*chōnin bunka*) developed that called for new, varied uses for netsuke in an increasingly materialistic society. While the netsuke served as an anchor from which to suspend with a cord various sagemono—like coin purses (*kinchaku*), tiered medicine containers (*inro*), pouches to hold tobacco (*tobako-iri* or *dōran*), and traditional smoking pipes (*kiseru*) and pipe cases (*kiseru-zutsu*)—it is its evolution as intricate “fashion accessory” that brought it to prominence.⁵ Even though the ruling Tokugawa shogunate espoused a ranked social hierarchy from high to low of samurai warriors, agricultural workers, artisans, and merchants (*shi-nô-kô-shô*) that was to provide a strict structure for social order and control, the lived realities in the urban centers often kept this hierarchy off balance and even inverted at times. The growing wealth and economic power of the thriving merchant class exaggerated and often intensified the declining fortune and importance of the warrior class, which struggled to find relevance in a time of relative peace.

As the merchants rose in prominence and wealth, members of this lowest social class looked for ways to openly express their growing prosperity and sophistication in the various arts and urban culture of the period, as rendered in privately published woodblock prints, or *surimono* (Figure 4). There was a notable rise in “urban chic” (*iki*) among city dwellers.⁶ Fashion played a major role in this, with the wealthiest members of the merchant class often setting the standards of style and acting as the harbingers of taste.⁷ The choice and combination of netsuke with garments and associated sagemono often held particular poetic meanings that were at times directly associated with the ensembles (see combination of poetry and image in Figure 4) and revealed much about the sophistication and position of the wearer. As discrepancies grew in theoretical versus lived experiences of the social hierarchies in urban centers, the Tokugawa shogunate attempted to regulate the situation by issuing various sumptuary edicts throughout the Edo period. These included “laws regulating expenditures (*ken yakurei*)”⁸ such as were part of the Tempô Reforms of the early 1840s, which attempted to curb overt displays of wealth and to reinstate the moral ideal of frugality. Although the edicts were often



Figure 5. Tobacco pouch and pipe with case, 18th century. Dutch embossed leather with silver foil and color, gold, silver, and fresh water pearl. Bequest of Benjamin Altman, 1913, The Metropolitan Museum of Art, 14.40.843a,b

Figure 6 (opposite). Yōshū Chikanobu (1838–1912), *Parody of the Twelve Zodiac Animals: Monkey, Minami Denmachō Parade Float (Mitate jūishi: Saru, Minami Denmachō hanaguruma)*, 20 August 1893. Color woodblock print. Aoki Endowment Collection, Scripps College SC2005.1.52

loosely enforced, the threat—and the occasional severe occurrence—of punishment made adherence to the laws advisable. However, unlike other aspects of rich urban culture, such as woodblock prints (*ukiyo-e*), clothing and textiles, and hairstyles, the later edicts overlooked, for the most part, netsuke and sagemono—especially tobacco and related implements.⁹ Consequently, the use and production of these objects went greatly unregulated, allowing the market for them to grow and prosper (Figure 5).

An entire industry was created around these miniature sculptures, and by the late eighteenth century there was an identifiable group of professional netsuke carvers, or *netsukeshi*, that produced work to meet the demand. In 1781, a seven-volume set titled *Sōken Kishō* (*Appreciation of Superior Sword Furnishings*) by Inaba Tsūryū (1736–1786) included in its final volume a list of nearly sixty professional netsuke carvers who were active around the time of its publication and making a living solely through the creation of netsuke.¹⁰ A vibrant market developed in the subsequent century that was filled with diverse works that ranged in levels of preciousness to meet the desires and economic levels of a varied clientele, from wealthy merchants and high-ranking samurai to ordinary urbanites and peasant farmers. Fine sagemono ensembles of netsuke, inro, and ojime, as well as tobacco implements and other elaborate cloth and leather pouches, also became customary parts of the ceremonial dress (*kamishimo*) of the samurai and wealthy merchants. This ceremonial dress was worn during official events and festivals all over Japan, as depicted in the woodblock print design by Yōshū Chikanobu (1838–1912) showing the Sanno Festival in Tokyo (Figure 6).

As market demand continued to grow, so did the number of media for and makers of netsuke. Artisans from other industries, including lacquerers, metal workers, and ceramists, joined in the production to take advantage of this burgeoning market and the desire for ever more diverse and unusual works. As the center of netsuke production moved from the Kansai region cities of Kyoto and Osaka to the political center and dominant urban center of Edo, shops that specialized in netsuke and related products began to take a prominent place in the city landscape. The 1824 printed book *Guide for Independent Shopping in Edo* (*Edo kaimono hitori annai*) lists specialty shops by type that include netsuke and “pouch-thing-shops” (*fukuronomoya*).¹¹





Figure 7. *Gama Sennin* with articulated toad head in sleeve, early 19th century. Hirado ware. Gift of Richard R. Silverman, 2009.102 (Cat. 12)

The late nineteenth century brought two devastating blows to the netsuke market: the Meiji Restoration of 1868 with Japan's ambitious efforts to modernize, and the importation of cigarettes, which largely replaced loose tobacco and pipes. While netsuke production continued, social dynamics radically changed the demand, use, and market for the objects. The Meiji Restoration ended the ruling military government of the Tokugawa shogunate and restored the emperor as the divine leader. With the restoration, a concerted effort of rapid modernization was enacted to bring Japan on par with its Western counterparts. Government officials, military, and the elite were expected to embrace Western dress and forego ceremonial traditional dress, along with accoutrements like netsuke and inro. This shift in ceremonial protocol was accompanied by the elimination of overt public recognition of the samurai class. The impact on these major markets for netsuke greatly diminished the domestic demand. Add the importation of rolled tobacco and the subsequent decline in use of loose tobacco pouches and distinctive traditional pipes (*kiseru*), and in many ways it would seem that the netsuke market had come to a rather abrupt end. Fortunately, this was not the case.

Countering this rapid decline, netsuke found a new, expansive market in the growing tourist and export trade. Foreigners had been enchanted by and known to collect netsuke purely as *objets d'art* since the early nineteenth century. Included in the almost seven thousand objects brought back to Europe by the German physician Philipp Franz Balthasar von Siebold (1796–1866), stationed in Japan in two separate periods during the years of 1823–29, was a collection of netsuke made of Hirado ware (including a version of a Gama Sennin figure in the Silverman Collection; Figure 7).¹² Another known early incidence of a foreigner acquiring netsuke involved a crewmember of Commodore Matthew Perry (1794–1858), who was presented in 1853 “with an exquisite netsuke of a stage mask” from Miyakawa Kōzaburō (dates unknown), an official of the shogunate who subsequently opened a trading company named Sankō that specifically exported netsuke and other works of art.¹³ Realizing the importance of this new foreign clientele, there were a number of workshops in Edo and beyond that began to produce netsuke specifically for export focusing not on their utilitarian role, but instead on their detailed narrative subject matter.¹⁴ The small, transportable size of netsuke, their exotic subjects of Japanese mythology and customs, and their exquisite craftsmanship made them perfect souvenirs and collectibles. Furthermore, Japan's participation in the World's Fairs (Philadelphia in 1876 and Paris in 1878) and foreign interest in its highly developed export porcelain markets greatly increased the demand for antique and new netsuke—including ceramic examples—in the international market, which enthusiastically embraced them as art objects worthy of collecting and connoisseurship.

Ceramic netsuke come into their own

Historically, the very survival of netsuke balanced on the edge of being outmoded and outdated. Throughout its evolution from functional fashion accessory to collectible sculpture, the netsuke's role, its artists and craftsmen, and its end users—including collectors—all continued strategically, if not serendipitously, to adapt in order to maintain a high level of relevancy in an expanding international marketplace. The growing emphasis on the creation of ceramic netsuke in the nineteenth century not only greatly assisted in this ongoing evolution, but also in many ways has helped to maintain a certain vitality and interest essential to the continued creation of the art form.

Although ceramic netsuke were made in some number during the late eighteenth and early nineteenth century, their manufacture proliferated in the mid- to late nineteenth century, most notably with the development of netsuke composed of Hirado porcelain. While craftsmen from other industries, such as lacquerers and metal smiths, were known to try their hand at creating for the high-demand netsuke market (Figure 8), it was the Hirado porcelain works that exploited netsuke production to the fullest. The use of molds allowed ceramic netsuke to be created in large numbers compared to the time-consuming process of carving individual pieces from ivory, wood, bone, or other materials. This point became critically important for replacing the supply of netsuke after the devastating fire that followed the 1855 Ansei Edo earthquake, which destroyed much of the urban center. The use of colorful glazes and additional hand carving added to the individualistic appeal and novel look of these small ceramic sculptures. The use and permanence of polychrome glazes on the netsuke solved the problem raised by Inaba Tsūryū in *Sōken Kishō* during his discussion of the Osaka netsuke carver Yoshimura Shūzan (1700–1773). Shūzan was celebrated for his skillful application of color (*saishiki*), but his popularity waned due to the fact that the color would wear off his painted netsuke of carved wood.¹⁵

Ceramic netsuke have been dated to the early eighteenth century, as represented by the pottery work of celebrated artisan Ogawa Haritsu (1663–1747; see Cat. 34). From this early period, the ceramic medium does not appear to be in wide use for netsuke; extant examples are few, perhaps also due to their relatively fragile nature. As the decades passed, examples of netsuke made in ceramics became more numerous due in part to the medium's advantageous plasticity, its unusual visual appeal, and the growing prominence of ceramic artists. The nineteenth century saw ceramic netsuke come into their own, with dynamic and sophisticated examples that rivaled sculptural netsuke carved from ivory or wood. Particularly important was the medium's enviable ability to be reproduced. Through the use of molds, multiple examples of a single design could be created (see, for example, Cat. 9, 21, and 23). By the late nineteenth century, the production of porcelain netsuke made of Hirado ware became something of an industry in itself, which supplied an abundance of works that showcased dramatic visual results.



Figure 8. *Manjū netsuke with toys and sword*, 19th century. Lacquer; Diam. 4.0 cm. Gift of H.A. Fee, 1950.113



Figure 9. Seifū Yohei III (1851–1914) *Standing Okame*, late 19th century. Kyoto ware. Gift of Richard R. Silverman, 2009.122 (Checklist p. 65)

Ceramic netsuke and the rise of Hirado porcelain

The history of Japanese ceramics can be traced back to the Neolithic period during the eleventh millennium B.C.E. Ceramics is an art and craft that has always been held in the highest regard in Japan, so much so that Japan has developed and constantly nurtured a thriving ceramic industry for centuries. Its celebrated potters, like Nonomura Ninsei (1574–1666), Ogata Kenzan (1663–1743), and Aoki Mokubei (1767–1833), are revered not only in Japan, but also recognized and collected internationally. It is only natural that something as prized and specifically Japanese as netsuke would include pieces made partly or wholly of ceramics. With an elaborate network of ceramic kilns and workshops that developed during the Edo period, the ceramic industry grew and prospered in tandem with netsuke production.

Many of the principal types of ceramics produced during the nineteenth century have been directly associated with netsuke production, including the major types of Kyoto ware and Hirado ware—Kyoto and Hirado are the most prominent type of ceramic netsuke with the largest number of extant examples—and the minor types of Edo ware, Raku ware, Banko ware, Onko ware, and porcelain in the style of Kutani ware, Satsuma ware, Arita ware, and Imari ware (examples of all of these styles are represented in the Silverman collection). While some pieces can clearly be linked to a specific type, kiln, or artist, many works lack clear identification. The complicating factors include the abundance of kilns active during the Edo period (close to ten thousand); the common practice of kilns shipping clay to distant areas of Japan; and the increased mobility of artisans and prominent styles of ceramic production between kilns. During the nineteenth century, workshops developed that created netsuke to resemble or have characteristics of specific ceramic styles that were produced at other regional kilns. Sometimes these workshops included artists' names on their netsuke to associate them with a celebrated potter, adding to the work's market appeal (see, for example, Cat. 9). A major difficulty with all netsuke, both ceramic and carved examples, is that signatures, seals, and styles were relatively easy to copy and replicate, often making a definitive identification extremely difficult. To further complicate identification, the burgeoning market for netsuke in Japan included the appearance of works that were produced in China for the Japanese market (Cat. 40).¹⁶ But even with these complicated circumstances, distinctive groupings may be established that bring about a deeper understanding about this greatly overlooked area of the art of netsuke.

Kyoto was considered a major center for ceramic production, with many styles and artists identified with its surrounding kilns and workshops. One of the most prominent styles was the rustic Raku ceramics that was established for use in the tea ceremony in the sixteenth century by the tea master Sen no Rikyū (1522–1591) and the tile maker Sasaki Chōjirō (1516–1592). Their distinctive style continued through the family lineage

of potters that took the Raku name and with other ceramists that created the popular wares (Cat. 30 and 31). High-fired ceramics and porcelain works were also produced in Kyoto from the seventeenth century. These ceramic pieces were most often painted with overglaze enamel pigments and made expressly for the domestic market. Unlike many of the porcelain ceramic netsuke produced in the distant area of Kyūshū, many of the pieces of Kyoto ware were signed or sealed, identifying them with a specific artisan or ceramist's style. A number of these potters achieved varying degrees of fame, and an inclusion of a seal or signature supports the idea that their name was a desirable selling point in the netsuke market. The styles varied greatly, and the works included blue-and-white (*sometsuke*) by artists like Nin'ami Dōhachi, (1783–1855; Cat. 23); the porcelain works of Eiraku Tokuzen (1853–1909; Cat. 21); the earthenware works of Seifū Yohē III (1851–1914; Figure 9) the varied styles by Mashimizu Zōroku (1822–1877; Cat. 47); and the playful works of the Wahei workshop that created colorful glazed pieces during the late nineteenth century in the style of the Shiwan (Shekwan) kilns of China (Cat. 26).

Edo (present-day Tokyo), as the seat of the Tokugawa shogunate and the largest mercantile center in Japan, also saw the establishment of its own workshops and kilns within the city as well as in surrounding areas. The classification of "Edo ware" does not describe specific styles of ceramic production, but rather is used in contradistinction to the varied and prolific production of Kyoto ware. Although Edo kilns do not have the history or prominence of those in Kyoto, they boasted many known artisans, who were brought to Edo to produce ceramic work. Many of these artisans excelled at the art of ceramics and created netsuke in one of the private garden or temple kilns that were prevalent in Edo. Some of the most prolific ceramic netsuke artists worked in and around Edo, including the eighteenth-century artisan Ogawa Haritsu, and the later ceramists Miura Kenya (1821–1889) and Kawamoto Teiji (active mid-19th century). Netsuke pieces by these later artists are well represented in the Silverman collection, suggesting they had a prominent role in the netsuke market and were well known as ceramic artists. Miura Kenya, also known as Kenzan V after Ogata Kenzan from whom he took his style, started making pottery at the Chōmeiji Temple in the Mukōjima area of Tokyo in 1875 after he finished professions as a shipbuilder, a brick-maker, and a creator of clay dolls. He studied painting under Tani Bunchō (1763–1840), as well as lacquer techniques.¹⁷ His style and approach is traced to Ogata Kenzan in his use of overglaze enamel decoration (Figure 10). His refined, highly detailed work often utilized various media, including pearl inlays (Cat. 35). Kawamoto Teiji worked primarily in Edo at the Kaisuien Garden kiln on the grounds of the Edo residence of Matsudaira Yoshitake, the feudal lord of the Takasu domain (present-day Gifu Prefecture).¹⁸ His netsuke were unusual in that he would often combine the medium of ceramics with wood. These combination works were inventive and diverse, making them a favorite with netsuke collectors (Figure 11).



Figure 10. Miura Kenya (1821–1889) Cylinder with image of Fukurokuju, late 19th century. Edo ware. Gift of Richard R. Silverman, 2009.143 (Checklist p. 56)



Figure 11. Kawamoto Teiji (active mid-19th century).
Frog on a lotus pod, mid-19th century. Edo ware.
Gift of Richard R. Silverman, 2009.150
(Checklist p. 57)

The most prominent form of ceramic netsuke came from the porcelain kilns at Mikawachi in the Hirado domain on the island of Kyūshū. The work produced there became known by the name of Hirado ware. Rich deposits of kaolin clay, the main component of porcelain, were discovered in the area. This vicinity included the establishment of other prominent kilns like Arita. Hirado porcelain was first produced in 1622 under the patronage of the feudal lord (*daimyō*) of Hirado, Matsuura Takanobu (1591–1637). His son and successor Matsuura Chinshin (1613–1703) was a cultured man recognized for the establishment of his own school of tea ceremony called the “warriors’ tea ceremony,” or *Chinshin-ryū*. He also greatly expanded the kiln to produce high quality porcelain work for private use and diplomatic gifts. By the nineteenth century, the then current *daimyō* Matsuura Seizan (1760–1841) began focusing production to match his own interests, which included a celebrated collection of sagemono ensembles composed of *inro*, netsuke, and *ojime* beads. His published journal from 1821–41, titled *Tales Begin on the Night of the Rat* (*Kasshi yawa*), detailed his exploits and privileged life while stationed in Edo as part of the shogunate’s system of “alternate attendance” (*sankin kōtai*).¹⁹ He wrote:

While I was serving in the government I began to be fond of accessories that hung from the waist and eventually I became a collector . . . Since I was continually changing my accessories, I developed a reputation for eccentricity . . . I had over one hundred sets of *inro* and other accessories.²⁰

Seizan goes on to detail from memory thirty-six ensembles, with full descriptions of both subject and medium, that were lost in a fire at his residence.

By the second half of the nineteenth century, as the Matsuura family’s fortune declined and the sagemono-enthusiast Seizan passed away, they restructured the porcelain kiln to be self-sufficient, completely withdrawing official patronage in 1843. This caused a major shift in production from private use for the feudal lord to an industry that functioned as a profit-making organization. Even though netsuke of Hirado ware were produced and have been dated to the early 1800s, their overall numbers greatly increased in the mid- and late nineteenth century.²¹ While it is difficult to ascertain the total numbers of Hirado

ware netsuke produced during this period, some estimates place it as high as tens of thousands of netsuke per year.²² Even at more conservative numbers, netsuke production at these levels supports the premise that they were being created for an ever-growing international market.

Hirado netsuke were able to be produced in such large numbers because they were manufactured extensively through the use of multi-part molds. Once the molded parts were joined together, the netsuke would be additionally worked by carving and the application of glazes to diversify the finished works. Early Hirado ware netsuke were painted with clear glaze to showcase the purity of the white porcelain or glazed with a limited palette of blue, brown, celadon, and black. There were also examples utilizing a dark or light ivory-colored glaze (sometimes referred to erroneously as “unglazed”) that was then stained with a dark brown or black, which gave the surface the appearance of carved ivory or wood (for a striking comparison see Figure 1 and Figure 12). This allusion was further promoted by the inclusion of signatures or seals that could be associated with prominent netsuke carvers. By the second half of the nineteenth century, polychrome glazes and enamels were also used. In addition, one of the most distinctive elements of Hirado porcelain netsuke was the use of mechanism (*karakuri*), or moving parts (see Figure 7). These colorful and playful details of the Hirado netsuke greatly added to their charm, novelty, and market appeal both in Japan and abroad.

The appeal of porcelain netsuke has continued through the twentieth century and now into the twenty-first century, and has even found a contemporary outlet for the continued creation of these miniature sculptures, not only in Japan but also abroad. Recent exhibitions, including one at the Museum of Arts and Design in New York in 2007, have focused on contemporary production and showcased the truly international nature of netsukeshi.²³ The Silverman collection includes two such contemporary porcelain netsuke by American artists Armin Müller (1932–2000) and Lynn Richardson (b. 1942), whose work appeared in the New York exhibition as testament to the enduring legacy of these enchanting objects and their makers’ chosen medium of porcelain (Figures 13 and 14).

Reappraising ceramic netsuke

As we have seen, although netsuke made in whole or in part of ceramic were known to have been created in Japan from the early periods of netsuke production during the eighteenth century, it was originally considered a novel medium for these fashionable and high-demand objects. But toward the end of the nineteenth century the production of porcelain netsuke in the form of Hirado ware grew in prominence, as netsuke artists catered increasingly to an international market for souvenirs and *objets d'art*. Hirado porcelain netsuke produced in multiples mirrored in many ways the burgeoning market



Figure 12. Gama Sennin holding a basket and toad, mid-19th century, Hirado ware. Gift of Richard R. Silverman, 2009.174 (Cat. 12)



of ukiyo-e woodblock prints and their relationship to paintings. Contemporary response and historical analysis have often diminished ceramic netsuke in importance and position vis-à-vis unique carved works of art, just as woodblock prints made in multiples were historically underappreciated in Japan and considered inferior to original paintings. But like woodblock prints, Hirado porcelain netsuke became their own unique art form requiring their own specialized appreciation. Ceramic netsuke in all forms have often been overshadowed by their carved counterparts, which has lead to the occasional erroneous claim that netsuke are exclusively an art of carved sculpture. Richard R. Silverman's collection of ceramic netsuke brings to life their diverse and creative appeal, highlighting the breadth of style and subject, the beauty, and the dynamism of these miniature ceramic works. Though an often-neglected category of Japanese art, the richness and diversity of Mr. Silverman's collection is testament to the historical and artistic importance of these adornments in clay.



Figure 13. Armin Müller, *Carp*, 1999. Glazed porcelain. Gift of Richard R. Silverman, 2009.107 (Checklist p. 71)

Figure 14. Lynn Richardson, *Persimmon*, 2009. Arita ware. Gift of Richard R. Silverman, 2009.66 (Checklist p. 71)

Notes

¹ For examples of these see Matthew Welch and Sharen Chappell, *Netsuke: The Japanese Art of Miniature Carving* (Minneapolis: The Minneapolis Institute of Arts, 1999), cat nos. 179 and 186.

² Schuyler Cammann, *Substance and Symbol in Chinese Toggles: Chinese Belt Toggles from the C. F. Bieber Collection* (Philadelphia: University of Pennsylvania Press, 1962), 16.

³ Denis Szeszler, "In Search of the 'Hungarian Netsuke,'" *Netsuke Kenkyūkai*, Vol. 8, No. 4 (Winter 1988): 26–29.

⁴ The origin of the term "netsuke" is a problematic one that includes precedents of other similar-meaning terms like *kara* (written in multiple combinations of kanji characters that denote various origins and relationships to Buddhism, as well as to China) and *kesa* (a similar Buddhist toggle). The term netsuke was known to have been commonly used by the eighteenth century and is thought to originate as reference to found roots that served as early versions.

⁵ The concept of netsuke as primarily a fashion accessory is promoted by Joe Earle in *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture* (Boston: MFA Publications, 2001), 17–21.

⁶ Eiko Ikegami, *Bonds of Civility: Aesthetic Networks and Political Origins of Japanese Culture* (New York: Cambridge University Press, 2005), 279–85.

⁷ F. M. Jonas, *Netsuke* (Rutland, Vermont: Tuttle, 1960) 20.

⁸ Donald H. Shively, "Sumptuary Regulation and Status in Early Tokugawa Japan," *Harvard Journal of Asiatic Studies*, Vol. 25 (1964–65): 123–164.

⁹ Tobacco and smoking implements had originally been the target of sumptuary edicts in 1609, but those were repealed in 1716 by the shogunate as tobacco and its cultivation was seen as a way to help stimulate the economy. From the eighteenth century, tobacco pouches, pipes, pipe cases, and netsuke became a dominant mode of open displays of wealth and sophistication. See Barbara Okada, *Japanese Netsuke and Ojime: from the Herman and Paul Jachne Collection of the Newark Museum* (Newark: Newark Museum Association, 1976), 4.

¹⁰ Nihon Netsuke Kenkyūkai, *Netsuke: gyōshūnikusareta Edo bunka* [Netsuke: Condensed Culture of Edo] (Tokyo: Bijutsu Shuppansha, 2005), 14, 17–18.

¹¹ For more on the specific shops and specialties see Patrizia Jirka-Schmitz, *Netsuke: The Trumpf Collection* (Stuttgart: Arnoldsche, 2000), 39–41.

¹² His collection, which included sixteen porcelain netsuke made of Hirado ware, is now housed in The National Museum of Ethnology in Lieden. See Louis Lawrence, *Hirado: Prince of Porcelain* (Chicago: Art Media Resources, Ltd., 1997), 96.

¹³ Okada, *Netsuke*, 32–41.

¹⁴ Jirka-Schmitz (2000), 49.

¹⁵ Jirka-Schmitz (2000), 27–29.

¹⁶ See the discussion for cat. nos. 12 and 447 in Raymond Bushell, *Netsuke Familiar and Unfamiliar: New Principles for Collecting* (New York: Weatherhill, 1975), 91 and 447; Raymond Bushell, "Ceramic Netsuke," *Arts of Asia*, March–April (1976): 28; and F. A. Turk, "The Porcelain Pekingese-Chin: Study of a New Netsuke Type," *Apollo*, v. 7, no. 424, June (1960): 179–80.

¹⁷ Louis Frédéric, *Japan Encyclopedia* (Boston: Harvard University Press, 2005), 647.

¹⁸ Raymond Bushell, *Collectors' Netsuke* (New York: Weatherhill, 1974), 166

¹⁹ "Alternate attendance" was a system enforced by the Tokugawa shogunate of requiring the feudal lords (*daimyō*) to reside several months of each year in the Tokugawa capital at Edo. When the lords would return to their provinces, they were required to leave their wives and families in Edo as hostage to ensure allegiance to the shogun.

²⁰ A portion of this text is translated in Appendix 2 in Andrew J. Pekarik, *Japanese Lacquer 1600–1900: Selections from the Charles A. Greenfield Collection* (New York: The Metropolitan Museum of Art, 1980), 124–26.

²¹ David Hyatt King, "Early 19th Century Porcelain Netsuke in the National Museum of Ethnology, Leiden," *Andon* 30 (1988): 91–98.

²² Ibid., 96.

²³ The exhibition included more than one hundred contemporary netsuke by Japanese and international artists. *Contemporary Netsuke: Masterful Miniatures* was guest curated by Terry Satsuki Milhaupt and held from January 25 through June 17, 2007 at the Museum of Arts and Design, New York.

Selected Highlights

from the Richard R. Silverman ceramic netsuke collection

The twelve animals of the East Asian zodiac cycle (*jikkō jūniishi*) were popular subjects for Japanese artists and a major theme in netsuke. The animals were associated with yearly periods that rotated during every sixty-year cycle, and each period was endowed with attributes of its given animal. The twelve animals in order of their cyclical occurrence are: rat, ox, tiger, hare, dragon, snake, horse, sheep, monkey, rooster, dog, and boar. The rat (*nezumi*), the first zodiac animal in the cycle, is characterized by abundance and wealth in reproduction and food. This exquisite Hirado ware netsuke is simply rendered in clear-glazed porcelain, which showcases the purity of the clay.

1. Rat

Early 19th century
Hirado ware; glazed porcelain, H. 3.0 cm
Gift of Richard R. Silverman, 2009.68
Provenance: Virginia G. Atchley



The *shishi* lion was a mythical animal that became known as the defender of the Buddhist faith. This connection is reinforced by the placement of the shishi on a Buddhist lotus pedestal. The shishi was also the symbol of strength and courage, and was often associated with a warrior-like lifestyle. The elaborate carving of the clay of this netsuke is accentuated by the use of carefully applied glazes.

2. Crouching *shishi* lion on a lotus pedestal

Mid-19th century
Hirado ware; porcelain with clear, blue, brown, and celadon glazes, H. 3.4 cm
Gift of Richard R. Silverman, 2009.69
Provenance: Ann Swedlow Meselson





3. Frog on mushroom cap

Mid-19th century

Hirado ware; porcelain with clear, blue, black, and

brown glazes, H. 2.5 cm

Gift of Richard R. Silverman, 2009.70

Provenance: Otto Heinrich Noetzel

The frog is an auspicious symbol and a harbinger of spring. It appears often in art and literature with an easily parodied name in Japanese, *kaeru*, which also means “to return.” Representations are often used in mercantile settings to symbolize the desire for return customers. In this piece, the glazed porcelain frog is shown sitting on a circular mushroom cap glazed in blue. The frog’s face is fully delineated, which gives it a humorous, human-like demeanor.



4. European trade ship

Mid-19th century

Inscribed: *Kotobuki* (“good fortune”) and *Shonzui*

(Chinese-style blue-and-white ware)

Hirado ware; porcelain with clear glaze and blue

underglaze, H. 4.4 cm

Gift of Richard R. Silverman, 2009.74

Provenance: Virginia G. Atchley

Nanban, or “southern barbarians,” were a prominent subject in Japanese art since the arrival of the Portuguese in the sixteenth century. This European trade ship with its distinctive mast symbolizes foreign trade and the exotic nature of imported products and cultures. The work is inscribed with the auspicious character *kotobuki*, which means “good fortune,” a common sentiment exchanged during the New Year. The inscribed characters for *shonzui* reference an historical style of Chinese blue-and-white porcelain produced during the Ming period (1368–1644).

Japanese erotica (*shunga*) was a vibrant genre in the field of wood-block prints (*ukiyo-e*). Given the strong relationship of subjects and themes between *ukiyo-e* and netsuke, it is unsurprising that artists would create netsuke with erotic subjects. Of course, the public nature of wearing netsuke on one's outer garment made it necessary for the eroticism to be subtle and understated. In this piece, a nude, amorous couple is rendered inside a cracked eggshell that obstructs a clear view of the scene. The presence of an octopus is a common theme in Japanese erotica made famous in the visual arts in part by the illustration by the artist Katsushika Hokusai (1760–1849) of *Pearl Diver with Octopi* from the 1814 book *Young Pines* (*Kinoe no komatsu*).

5. Amorous couple and octopus inside cracked eggshell

Mid-19th century
Hirado ware; porcelain with clear, bisque, brown, and gray glazes, L. 4.2 cm
Gift of Richard R. Silverman, 2009.72
Provenance: Adele Murphy



Courtesy of Sumisho Art Gallery, Tokyo, Japan

This *manjū* netsuke (a type usually of the thick, round shape that resembles a sweet rice cake of the same name) features a complete set of the twelve animals of the East Asian zodiac. The animals are organized in a circle and are rendered in relief with multi-color glazes. The characters for the four cardinal directions are included in the middle of the circle (*kita*, *minami*, *higashi*, *nishi*) and represent the association of specific zodiac animals with the directions: the rat represents due north, with each 30-degree movement clockwise representing a subsequent animal.

6. Twelve zodiac animals with the four cardinal directions

Mid-19th century
Hirado ware; porcelain with clear, blue, brown, and gray glazes, Diam. 3.2 cm
Gift of Richard R. Silverman, 2009.75





7. Monkey-faced *sanbasō* dancer with articulated head and tongue

Mid-19th century

Hirado ware; porcelain with clear, bisque, blue, and brown glazes. H. 8.9 cm

Gift of Richard R. Silverman, 2009.170

Monkey-faced *sanbasô* dancer with articulated head and tongue

Early 19th century

Hirado ware: porcelain with bisque, blue

and brown glazes. H. 6.4 cm.

ous depictions utilize the highly marketable sculptural technique of *karakuri* ("mechanism") to include a moveable head and tongue.



8. *Shishimai* child dancer holding a lion mask

Early 19th century

Hirado ware; porcelain with clear, blue, brown, and black glazes. H. 7.0 cm.

brown, and black glazes; H. 7.0 cm
Gift of Richard B. Silverman, 2000.86

porcelain with limited color glazes is one of the finest known examples of the subject in ceramic netsuke and features the idealized Japanese representation of a child: the *karako*—a Chinese boy with distinctive tufts of hair and wearing a traditional pantsuit. The open mouth of the lion includes a loose porcelain ball, representing a sacred Buddhist jewel, or *tama*, that is associated with wisdom. The fierce face of the mythical lion is in stark contrast to the angelic face of the smiling boy.



9. *Shishimai* child dancer lifting a lion mask (red mask)

Late 19th century

Sealed: *Ninsei* (after Nonomura Ninsei, active about 1646–1694)

Kyoto ware; porcelain with polychrome overglazes

and gold enamel, H. 5.5 cm

Gift of Richard R. Silverman, 2009.83

Shishimai child dancer lifting a lion mask (yellow mask)

Mid-19th century

Hirado ware; porcelain with polychrome overglazes,
H. 5.3 cm

Gift of Richard R. Silverman, 2009.82

Shishimai child dancer lifting a lion mask (green mask)

Mid-19th century

Hirado ware; porcelain with polychrome overglazes,
H. 5.3 cm

Gift of Richard R. Silverman, 2009.84

These three similar versions of the same *shishimai* (“lion dance”) child dancer demonstrate the mass-produced nature of ceramic netsuke, which were often made with a mold and then finished with hand carving and painting. The three colorful netsuke also suggest that the subject had strong market appeal (see also Cat. 8). The yellow mask and green mask versions came from the same mold of Hirado ware, differing primarily in the application of finishing glazes. The red mask version is from a different mold and includes gold enamel, which suggests it was created at a kiln in the Kyoto area, rather than at the Hirado kiln that produced the other two. A seal under its knee reads *Ninsei*, associating the piece with Kyoto-based ceramist Nonomura Ninsei (active about 1646–1694). The appropriation of the name of a celebrated artist from the past provides evidence that connecting a work with specific artists had become a marketing tool in the competitive netsuke field.



7. Monkey-faced *sanbasō* dancer with articulated head and tongue

Mid-19th century

Hirado ware; porcelain with clear, bisque, blue, and brown glazes, H. 8.9 cm

Gift of Richard R. Silverman, 2009.170

Monkey-faced *sanbasō* dancer with articulated head and tongue

Early 19th century

Hirado ware; porcelain with bisque, blue, and brown glazes, H. 6.4 cm

Gift of Richard R. Silverman, 2009.80

ous depictions utilize the highly marketable sculptural technique of *karakuri* ("mechanism") to include a moveable head and tongue.



8. *Shishimai* child dancer holding a lion mask

Early 19th century

Hirado ware; porcelain with clear, blue, brown, and black glazes, H. 7.0 cm

Gift of Richard R. Silverman, 2009.86

Originating in China, the *shishimai* ("lion dance") is performed for Buddhist and Shinto festivals and New Year celebrations. Although grown men originally performed the *shishimai*, depictions of children dancers became common in the nineteenth century. This version in porcelain with limited color glazes is one of the finest known examples of the subject in ceramic netsuke and features the idealized Japanese representation of a child: the *karako*—a Chinese boy with distinctive tufts of hair and wearing a traditional pantsuit. The open mouth of the lion includes a loose porcelain ball, representing a sacred Buddhist jewel, or *tama*, that is associated with wisdom. The fierce face of the mythical lion is in stark contrast to the angelic face of the smiling boy.



9. *Shishimai* child dancer lifting a lion mask (red mask)

Late 19th century
Sealed: *Ninsei* (after Nonomura Ninsei, active about 1646–1694)

Kyoto ware; porcelain with polychrome overglazes and gold enamel, H. 5.5 cm
Gift of Richard R. Silverman, 2009.83

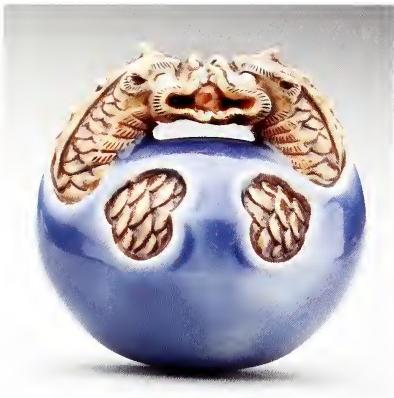
Shishimai child dancer lifting a lion mask (yellow mask)

Mid-19th century
Hirado ware; porcelain with polychrome overglazes, H. 5.3 cm
Gift of Richard R. Silverman, 2009.82

Shishimai child dancer lifting a lion mask (green mask)

Mid-19th century
Hirado ware; porcelain with polychrome overglazes, H. 5.3 cm
Gift of Richard R. Silverman, 2009.84

These three similar versions of the same *shishimai* ("lion dance") child dancer demonstrate the mass-produced nature of ceramic netsuke, which were often made with a mold and then finished with hand carving and painting. The three colorful netsuke also suggest that the subject had strong market appeal (see also Cat. 8). The yellow mask and green mask versions came from the same mold of Hirado ware, differing primarily in the application of finishing glazes. The red mask version is from a different mold and includes gold enamel, which suggests it was created at a kiln in the Kyoto area, rather than at the Hirado kiln that produced the other two. A seal under its knee reads *Ninsei*, associating the piece with Kyoto-based ceramist Nonomura Ninsei (active about 1646–1694). The appropriation of the name of a celebrated artist from the past provides evidence that connecting a work with specific artists had become a marketing tool in the competitive netsuke field.



10. Mokugyo gong with confronting dragon-fish

Mid-19th century

Hirado ware; porcelain with blue and brown glazes.
H. 4.2 cm

Gift of Richard R. Silverman, 2009.87

Provenance: Raymond and Frances Bushell

A *mokugyo*, literally “wooden fish,” is a carved percussion instrument used by Buddhist monks to provide cadence for the recitation of religious sutras. The instrument is traditionally made of cypress (*hinoki*) wood hollowed to create a resonance chamber and carved with a large slit to produce sound when struck with a mallet.

The standard design includes two mythical dragon-like fish holding a pearl between their mouths to represent unity. Fish, which never sleep, symbolize wakefulness in Buddhism and remind the practitioners to be diligent in prolonged meditation. This porcelain netsuke faithfully recreates the distinctive gong with blue and brown glazes that accentuate the textured surface of the fish scales. Its decorative shape would have been easily identifiable, evoking its rich symbolism and its representation of the quest for enlightenment.



11. Cracked chestnut

Mid-19th century

Hirado ware; glazed porcelain, H. 3.1 cm
Gift of Richard R. Silverman, 2009.177

A *tour de force* of advanced sculptural techniques, this porcelain netsuke is in the form of a cracked chestnut (*kuri*) in a husk that is turned inside out to protect the delicate spiny prickles of the burr. The prickles

are individually executed in glazed porcelain. A branch and three leaves are rendered in low relief on the outside of the small cluster. Chestnuts are a seasonal food in Japan that are associated with the autumn harvest and often served as part of the traditional New Year’s meal.



12. Gama Sennin with articulated toad head in sleeve

Early 19th century

Hirado ware; porcelain with bisque, blue, brown, and gray glazes, H. 2.2 cm

Gift of Richard R. Silverman, 2009.102

Gama Sennin with toad on sleeve

Mid-19th century

Kyoto ware; porcelain with blue, brown, and gray glazes and gold enamel, H. 4.8 cm

Gift of Richard R. Silverman, 2009.101

Provenance: Raymond and Frances Bushell

Gama Sennin holding a toad

Mid-19th century

Hirado ware; porcelain with blue, brown, gray, and celadon glazes, H. 3.8 cm

Gift of Richard R. Silverman, 2009.106

Standing Gama Sennin holding a basket and toad

Mid-19th century

Sealed: Masakazu

Hirado ware; porcelain with matte bisque glaze and stain, H. 8.3 cm

Gift of Richard R. Silverman, 2009.174

Standing Gama Sennin holding a basket and toad

Mid-19th century

Hirado ware; porcelain with clear, blue, celadon, and black glazes, H. 8.0 cm

Gift of Richard R. Silverman, 2009.172

Sennin, or immortals, were Daoist figures who were characterized as eccentric beings existing outside of the mainstream of society. Gama Sennin, the Toad Immortal, was historically a government official and Daoist scholar from tenth-century China. According to one version of his many legends, he retrieved a white toad out of a well that was able to transport him on magical journeys. There are several Hirado ware porcelain versions of Gama Sennin in the Silverman collection, including one that incorporates the technique of *karakuri* ("mechanism") in which a toad head extends to peek out of the figure's sleeve. The figure with the walking stick includes the distinctive use of gold enamel—uncommon in Hirado ware—and was most likely created in the Kyoto area. The ivory-color bisque glaze of the tall standing figure replicates the appearance of a carved ivory netsuke. It includes a seal that reads *Masakazu*, a name that appears on other ceramic netsuke glazed in a similar way. *Masakazu* was a common artist name used by multiple well-known netsuke carvers of this period. The name was possibly used on the ceramic netsuke to enhance the similarity to carved ivory.



13. Nude samurai with articulated penis

Late 19th century

Hirado ware; porcelain with matte bisque glaze and stain, H. 6.7 cm

Gift of Richard R. Silverman, 2009.116

This playful netsuke of a nude man—an example based on erotic pictures, or *shunga*—features a *karakuri* (“mechanism”) penis that can move in and out. Such openly risqué netsuke came into vogue in the late nineteenth century. This example most likely was not worn on an outer garment, but rather collected as a curiosity to be shared with intimate friends who would appreciate the humor of the subject. Like the *Standing Gama Sennin* in Cat. 12, the glaze and stain of this netsuke evoke the look of carved ivory, a technique that was used to further integrate ceramic works into the larger netsuke market.



14. Mask of Hannya

Late 19th century

Hirado ware; porcelain with blue glaze, H. 4.4 cm

Gift of Richard R. Silverman, 2009.135

Mask of Konoha Tengu

Mid-19th century

Hirado ware; porcelain with blue glaze, H. 4.1 cm

Gift of Richard R. Silverman, 2009.134

Miniature versions of masks used for Nô and Kyôgen theater, folk dances, and rituals for Shinto and Buddhist ceremonies were well suited for use as netsuke as they could instantly convey a great deal of meaning associated with legends and stage dramas. Masks became a major theme in ceramic netsuke production. These two examples in blue-glazed Hirado ware depict

easily recognizable characters from Nô theater: Hannya, a female demon shown during her climactic supernatural transformation from a woman driven by jealousy and rage into a horned monster; and Konoha Tengu, a mischievous mountain goblin depicted with a distinctive long nose and wearing the small hat of an ascetic hermit in the middle of his forehead.

The *karako* child, or Chinese boy, was a popular theme in Hirado ware. The subject was appropriated from the designs found on imported Chinese blue-and-white porcelain from the Ming dynasty (1368–1644), and was known to be a favorite of the official painters of the Hirado court. With distinctive dress and hairstyle, the *karako* are easily identifiable and signified fertility, intellectual acumen, and a creative imagination. The simple celadon glaze imbues the work with elegance.

15. Seated *karako* child holding a fan

Early 19th century
Hirado ware; porcelain with celadon and matte bisque glaze, H. 4.7 cm
Gift of Richard R. Silverman, 2009.160
Provenance: Lawrence Ernest Gichner,
Cornelius Van Schaak Roosevelt



Stemming from Chinese mythology and Buddhist stories, the belief that monkeys were the protectors of horses was appropriated by the Japanese, and the two animals appear together frequently in Japanese art. The subject of a monkey riding a horse was thought to combine the strength and endurance of the horse with the intellect of the monkey. This combination caused the subject to be considered a talisman for good fortune. Such “good luck” talismans were a prominent theme in netsuke, which were often worn for special occasions.

16. Monkey on a horse

Mid-19th century
Hirado ware; porcelain with clear, blue and brown glazes, H. 3.8 cm
Gift of Richard R. Silverman, 2009.188





17. Spider on an aubergine

Mid-19th century

Hirado ware; porcelain with blue, brown, and gray glazes, L. 4.3 cm
Gift of Richard R. Silverman, 2009.196

The juxtaposition of an insect and a piece of fruit or a vegetable was a favorite theme in netsuke. The two subjects suggested the concepts of impermanence and decay, which mirrored the dominant Buddhist tenant—present also in the samurai code (*Bushidō*)—that life was fleeting and transient. This theme permeated other aspects of popular culture of the Edo period, which celebrated the transient (“the floating world”), notably in *ukiyo-e* woodblock prints, or “images of the floating world.”



18. *Manjū* with relief of shishi lion and peonies

Mid-19th century

Hirado ware; porcelain with clear, blue and brown glazes, Diam. 4.6 cm
Gift of Richard R. Silverman, 2009.200

The combination of *shishi* lion and peonies, a common theme in art of the Edo period (1615–1868), emphasized the dichotomy between the strength and virility of the shishi and the beauty and fragility of the peony. That these seemingly opposing qualities could coexist and complement one another was a major tenant of the prevalent code of the samurai warrior (*Bushidō*) that encouraged masculine personalities to appreciate and participate in refined art and culture, such as the tea ceremony and poetry. The relationship between the two subjects originates in Buddhist scripture where the mythical shishi ferociously guards the entrance to Buddha’s paradise but can be calmed by dew-covered peonies.

This unusual work combines porcelain and paulownia wood in an innovative way. Although the porcelain and the blue underglaze are similar in appearance to Hirado ware, no other examples of Hirado ware netsuke are known to include both wood and porcelain. This supports the idea that this piece was created in Kyoto. The lotus pod is formed out of porcelain with a distinctive *sometsuke*, or blue-and-white glazed exterior, while the carved wood seeds are enclosed within the work in an unusual incorporation of the technique of *karakuri* ("mechanism"). The moveable seeds add a surprising and novel detail to this netsuke that enhances its charm and appeal. The lotus has strong associations with Buddhism, symbolizing purity and fertility.

19. Lotus pod with articulated seeds

Mid-19th century

Kyoto ware; porcelain with clear glaze and

blue underglaze, and paulownia wood,

L. 3.5 cm

Gift of Richard R. Silverman, 2009.103



This square-shaped *manjū* netsuke includes a decorative motif of a flying dragon in clouds. Ceramic *manjū* netsuke—a form that is typically round—were often used like small canvases for detailed painted scenes like this fine example of *sometsuke*, blue-and-white porcelain.

The dragon (*ryū*), the fifth animal in the East Asian zodiac, was a subject often treated by Japanese artists. The dragon was associated with water and is frequently rendered flying in the clouds to produce rain. Living in the sky, it was related to concepts of the Western Paradise in Buddhism and came to be seen as a protector of the Buddhist faith. From early times, it was also used as a symbol of imperial power. The name *Matsumoto* on the painted seal has not been identified.

20. Square *manjū* with dragon motif

Mid-19th century

Sealed: [undeciphered]

Kyoto ware; porcelain with clear glaze and

blue underglaze, W. 5.5 cm

Gift of Richard R. Silverman, 2009.78





21. Seagull

Late 19th century

Sealed: *Eiraku*

(possibly by Eiraku Tokuzen, 1853–1909)

Kyoto ware; porcelain with celadon glaze,

H. 3.1 cm

Gift of Richard R. Silverman, 2009.159

Seagull

Late 19th century

Signed: *Eiraku tsukuru*

(possibly by Eiraku Tokuzen, 1853–1909)

Kyoto ware; porcelain with clear glaze and blue

underglaze, H. 3.1 cm

Gift of Richard R. Silverman, 2009.198

Provenance: Burt and Teri Krouner

Although these two netsuke of seagulls (*kamome*) are made from the same ceramic mold, the overall effect of each work is strikingly different. Both the finishing glazes and the varying format of the signature and seal of the thirteenth-generation Zengorō family artist Eiraku Tokuzen (1853–1909) distinguish the two works from one another. Their differences and their similarities provide evidence that ceramic netsuke were often produced in a workshop environment where production was guided by specific responses to market demand and name and style recognition. Eiraku

Tokuzen was a well-known Kyoto-based potter who was known for his mastery of diverse ceramic and glaze styles, including blue-and-white porcelain, or *sometsuke*.

22. Flying *oni* demon

Mid-19th century

Kyoto ware; porcelain with celadon
and matte-brown glazes, L. 5.0 cm

Gift of Richard R. Silverman, 2009.161



Oni, or demons, are Buddhist attendants known to assist the Ten Kings of Hell (*Ji-o*), who preside at the gates of the underworld pronouncing judgment on whether souls will go to heaven or to hell. *Oni* are often depicted in art as carrying out

the torture and punishments of the condemned. They came to be shown in satirical poses as in this work in which the *oni* is rendered flying humorously through the air. The rich celadon glaze (*seiji*) and matte-brown glaze provide a sophisticated appearance to the otherwise comical figure.



23. Seated *komainu* guardian lion-dog

Late 19th century

Signed: *Dōhachi* (after Nin'ami Dōhachi, 1783–1855)

Kyoto ware; porcelain with clear glaze and blue underglaze, H. 4.3 cm

Gift of Richard R. Silverman, 2009.189

Seated *komainu* guardian lion-dog

Late 19th century

Sealed: *Kairakuen* (Kairakuen Garden kiln)

Kyoto ware; porcelain with purple glaze, H. 4.3 cm

Gift of Richard R. Silverman, 2009.141

These two works are from the same ceramic mold, but, like the seagulls in Cat. 21, possess distinctly different finishing glazes and seals and signatures. The example with purple glaze includes a seal of *Kairakuen*. Kairakuen Garden kiln was a Tokugawa-sponsored kiln in Kii Province (present-day Wakayama Prefecture) in the Kansai region near Kyoto. The Kansai region was home to the Tokugawa Kii House, a branch, along with Mito and Owari, of the Tokugawa *Gosanke* ("three houses"). The celebrated Kyoto-based ceramist Nin'ami Dōhachi—as referenced with the inclusion of the signature Dōhachi on the blue and white version—was known to have worked at Kairakuen Garden under the patronage of Tokugawa Harutomi (1770–1852), and hence had an association with the garden kiln. Since the garden kiln was most famous for the earthenware Raku tea ceramics produced there, these porcelain lion-dogs may be Meiji-period (1868–1912) replicas that capitalized on name and place recognition and possibly served as souvenirs. These creative differences support the idea that a highly sophisticated system of made-to-order ceramic netsuke production developed in Japan by the end of the nineteenth century.



27. Mask of Okame

Early 20th century

Sealed: *Yoshirō*

Signed: *Kyō Maruyama Hironoya*

Kyoto ware; earthenware with clear glaze and red and black underglazes, H. 4.7 cm

Gift of Richard R. Silverman, 2009.167

This mask netsuke of the Shinto goddess Okame has an interesting history. Made in a mold, it and others like it were given as gifts to favored patrons of a restaurant in Kyoto. It is signed Yoshirō, who was a little-known ceramist working in the early twentieth century. In addition, it is inscribed *Kyō Maruyama Hironoya*;

Kyō stands for Kyoto, *Maruyama* is the name of a famous park in Kyoto, and *Hironoya* is the name of the restaurant.*

*Another example of this work is reproduced in Raymond Bushell, *Netsuke Familiar & Unfamiliar: New Principles for Collecting* (New York: Weatherhill, 1999), no. 468, p. 173.



28. Okame pleasuring herself

Mid-19th century

Sealed: *Dōhachi* (after Nin'ami Dōhachi, 1783–1855)

Kyoto ware; porcelain with polychrome glazes, H. 3.2 cm

Gift of Richard R. Silverman, 2009.145

Okame is a Shinto goddess of sexuality and fertility. She is identifiable by her chubby cheeks, shaved and painted eyebrows, and restrained demeanor. In a common gesture of modesty she is often depicted with a raised left hand covering her smile. In this erotic (*shunga*) version, instead of raising her hand in modesty, she is rendered pleasuring herself. Erotic netsuke were not uncommon, but due to the display of netsuke on outer garments, the salacious content was often obscured. Here her activity is only revealed if one turns the netsuke upside down. A frequent subject in the visual arts, Okame was also a common character in Japanese theater productions, often representing the good fortune that will come to any man she marries.



This exquisitely rendered maple leaf with celadon glaze (*seiji*) demonstrates the extreme delicacy with which porcelain netsuke were produced. The celadon glaze pools slightly along the jagged edge of the leaf and provides a dramatic contrast to the matte-brown glaze of the highly-articulated body of the beetle. It represents the finest level of craftsmanship that Kyoto artisans produced.

29. Beetle on maple leaf

Mid-19th century
Kyoto ware; porcelain with matte-brown
and celadon glazes, L. 6.2 cm
Gift of Richard R. Silverman, 2009.156
Provenance: David A. Swedlow



The hare (*usagi*), the fourth animal of the zodiac, was associated with a Buddhist *jataka*, or tale, in which the animal is rewarded for its generosity by being placed on the moon, visible to all on earth. This hare is depicted with large ears that have been colored with a contrasting pink glaze. It is stamped with the *Raku* seal, associating it with the long history of *Raku* artisans, who were celebrated for their production of rustic wares for use in the tea ceremony. The form of the seal and dating of the work suggest it is by the eleventh *Raku* family artist, Keinyu (1817–1902).

30. Hare

Mid-19th century
Sealed: *Raku*
(possibly by Raku Keinyu, 1817–1902)
Kyoto ware, *Raku* style: glazed earthenware
with pink underglaze, H. 2.9 cm
Gift of Richard R. Silverman, 2009.250





31. Stylized bear

Late 19th century

Sealed: *Ei* (possibly by Eiraku Wazen, 1823–1896)
Kyoto ware, Raku style; glazed stoneware, L. 5.7 cm
Gift of Richard R. Silverman, 2009.95

Recumbent boar on a pedestal

Late 19th century

Sealed: *Ei* (possibly by Eiraku Wazen, 1823–1896)
Kyoto ware, Raku style; glazed stoneware, L. 4.1 cm
Gift of Richard R. Silverman, 2009.94

The Eiraku family of potters, who were celebrated for their production of ceramic wares in Kyoto since the sixteenth century, were also associated with ceramic netsuke production. Both of these works are stamped with the family characters of *Ei*, which most likely relate to the twelfth generation Eiraku Wazen (also known as Eiraku Zengorô, 1823–1896). Celebrated for his mastery of diverse styles, Wazen designed these works in the traditional Raku style. The rough appearance of these heavily glazed stoneware netsuke stand in stark contrast to the refinement of the porcelain works of Hirado ware. The simplified forms of the animals reflect the rustic nature that was popularized by the Raku family, who were also active in Kyoto. The boar (*inoshishi*) was the twelfth animal of the zodiac, while the stylized bear is modeled on a type of clay toy from Fushimi, south of Kyoto, sold at the Fushimi Inari Shrine and distinguished by the circle painted on its back.

The pale, even color and smoothness of the celadon glaze, along with the beautiful modeling of this netsuke, mark it as an exceptional example of Nabeshima ware of the Edo period (1615–1868). The kiln at Nabeshima was the first in Japan to utilize celadon production techniques from Southern China beginning in the 17th century. It exemplifies the advanced techniques of Japanese porcelain production. Originating in China, the *shishi* lion was a guardian figure associated with Buddhism.

32. Recumbent *shishi* lion

Mid-19th century

Nabeshima ware; porcelain with celadon glaze,

L. 5.4 cm

Gift of Richard R. Silverman, 2009.162



Kenya was one of the most prolific ceramic artists known to have created netsuke. His ceramic ware was finely molded in elaborate shapes and often included extravagantly painted details in glazes and enamels. Here, Kenya addresses the beloved subject of *inuhariko*, or the toy dog, which was given as a talisman for childbirth and the protection of children. It was traditionally made of papier-mâché and hollow so that it could hold a small object. Kenya reached a high degree of recognition in netsuke production during his lifetime, as evidenced by many known reproductions of his work that include forged signatures and seals.

33. Toy dog (*inuhariko*)

Late 19th century

Signed: Kenya (Miura Kenya, 1821–1889)

Edo ware; earthenware with polychrome glazes,

H. 2.6 cm

Gift of Richard R. Silverman, 2009.255





34. *Kagamibuta* with Daruma holding a whisk

Mid-18th century

Sealed: *Kan* (Ogawa Haritsu, 1663–1747)

Edo ware; earthenware with polychrome glazes and ironwood, Diam. 4.0 cm

Gift of Richard R. Silverman, 2009.89

Provenance: Melvin and Betty Jahss



35. Elephant on a decorative pedestal

Late 19th century

Signed: *Konya* (Miura Kenya, 1821–1889)

Edo ware; earthenware with polychrome glazes, inlaid pearls, and carved black jasper, H. 2.7 cm

Gift of Richard R. Silverman, 2009.93

Provenance: Walter Lionel Behrens



Although elephants (*zō*) were imported to Japan by the nineteenth century, this elephant netsuke with elaborate costume represents a distinctive Indian elephant most likely viewed in illustrated books from China. It is highly decorative and includes an elaborate base made of black jasper with inlaid freshwater pearls throughout, a practice that was common during the Meiji period (1868–1912). Intricate and full of personality, this netsuke is an exceptional example of the work of the celebrated artist, Miura Kenya (1821–1889). It showcases his astute talent for working in a diminutive scale and for combining diverse materials.

The octopus pot, or *takotsubo*, was a reoccurring theme in netsuke. Fishermen would lure the octopus by placing a baited pot on its side in shallow water. An octopus would find its way into the vessel and the fisherman would quickly turn the pot upright to catch the unsuspecting animal. There were similar versions of this netsuke done by the ceramic artist Kawamoto Teiji (active mid-19th century).

Although there are no records of the artist Kanji, due to the strong similarities with the work of Kawamoto Teiji it is believed that they had a relationship of master and pupil.* The work is exquisitely made and is an interesting example of red lacquer combined with porcelain.

36. Octopus pot

Late 19th century

Signed: *Kanji* (follower of Kawamoto Teiji,
active mid-19th century)

Edo ware; earthenware with polychrome glazes
and lacquer, H. 3.4 cm

Gift of Richard R. Silverman, 2009.154



*Michael Dean, "Kanji-Teiji-Seiji," *International Netsuke Society Journal*, Vol. 18, No. 1 (Spring 1998), pp. 36–42.

The *karakuri* ("mechanism") technique of this goblin (*bakemono*)—its head swivels and its tongue extends—enhances its playful appeal. The supernatural became a fashionable theme in popular culture during the Edo period (1615–1868), and stories and images of ghosts and goblins were common subjects in the genres of Kabuki theater, *ukiyo-e* prints, and netsuke. This goblin could be the "three-eyed priest-boy" (*mitsume kozō*), a relatively benign monster from Japanese folklore. Although sometimes depicted as a bald, boyish figure with just one, large eye in the middle of his forehead, this three-eyed version features other known attributes of the creature, including its resemblance to a Buddhist priest and its long tongue.

37. Three-eyed goblin with articulated head and tongue

Mid-19th century

Attributed: Miura Kenya, 1821–1889

Edo ware; earthenware with polychrome glazes,
H. 4.1 cm

Gift of Richard R. Silverman, 2009.146

Provenance: Raymond and Frances Bushell





38. Raijin, the god of thunder

Mid-19th century

Signed: *Teiji* (Kawamoto Teiji, active mid-19th century)

Edo ware; earthenware with polychrome glazes, H. 3.6 cm

Gift of Richard R. Silverman, 2009.149



is shown rather humorously carrying his accoutrement on his back in a white sling. His pensive face is visible peaking through an opening in the clouds on the reverse of the netsuke. Perhaps created as an auspicious charm for fair weather, the netsuke's swirling pattern of blue-glazed clouds alludes to the calm skies that prevail when Raijin is not beating his thunder-making drum. Kawamoto Teiji was one of the most celebrated netsuke artists working with ceramics. He was permitted to establish a kiln in Tokyo on the grounds of the Matsudaira *daimyō*. His specialty was combining pottery with paulownia wood (see Cat. 39).



39. Kappa in an eel trap

Mid-19th century

Signed: *Teiji* (Kawamoto Teiji, active mid-19th century)

Edo ware; earthenware with polychrome glazes and paulownia wood, L. 4.4 cm

Gift of Richard R. Silverman, 2009.148

Provenance: Michael Dean

The *kappa*, or water sprite, is a legendary creature of Japanese folklore thought to inhabit rivers and ponds. Child-like in size with the body of a monkey or frog, the shell of a turtle, and the face of a monkey, sometimes with a bird's beak, they are considered mischievous troublemakers. They are often depicted performing some kind of humorous prank, or as in this example, restrained or trapped. This unusual netsuke is a combination of pottery and wood, a specialty of artist Kawamoto Teiji. The kappa is molded from pottery and glazed with its body colored green, its eyes yellow, and its tongue red. It looks helplessly out from an opening in the eel trap, which is fashioned from paulownia wood.

Identifying the ceramic type, kiln, and area of production for a ceramic netsuke can be extremely difficult, and it is a task that is further complicated by the fact that during the nineteenth century, the Chinese were known to be producing and exporting ceramic pieces for the burgeoning Japanese market. This *chin* dog is one example that exhibits evidence in its porcelain and glaze type that it was made in China. The seated *karako* child is also thought to be produced in a Chinese kiln. The distinct treatment of the face and use of unusual glazes and enamel contrasts greatly with Hirado ware versions of the same subject (see Cat. 8).

40. Chinese *chin* dog

Mid-19th century, China

Porcelain with clear glaze and

blue underglaze, H. 2.7 cm

Gift of Richard R. Silverman, 2009.203

Seated *karako* child

Mid-19th century, China

Porcelain with polychrome glazes

and gold enamel, H. 3.7 cm

Gift of Richard R. Silverman, 2009.247



The poisonous blowfish (*fugu*) has long been considered a delicacy in Japan, and having the opportunity, means, and daring to dine on the fish was recognized as a mark of high status. As such the fish was considered an auspicious symbol. This work is notable in that it is not a product of a mold as with the majority of other porcelain netsuke, but rather is a rare piece shaped by hand. The detailed brushwork of the blue underglaze makes it a fine example of the tradition of *sometsuke*, or blue-and-white porcelain.

41. Blowfish

Early 19th century

Arita ware; porcelain with clear glaze and

blue underglaze, H. 3.3 cm

Gift of Richard R. Silverman, 2009.76





42. Stylized rooster

Early 19th century
Arita ware; porcelain with polychrome glazes,
4.2 cm
Gift of Richard R. Silverman, 2009.91

suggests that it could be used as a small bottle to hold water, a *mizuire*, for wetting the black *sumi* ink for writing and calligraphy. The rooster is painted in colorful overglazes, which accentuate its stylized appearance.



43. Cluster of shells

Late 18th century
Arita ware; porcelain with polychrome
overglazes, L. 6.7 cm
Gift of Richard R. Silverman, 2009.92

Although an Arita ware piece, this netsuke was painted in vibrant polychrome glazes in the style of Kakiemon porcelain, founded by the ceramist Sakaida Kakiemon (1596–1666). Made with a mold, the cluster of shells creates an opportunity to exploit the full array of available enamels to achieve a colorful visual effect that reproduces the rich, decorative appearance of the celebrated Kakiemon style that became highly prized in the West. The form was later reproduced in Hirado ware in a slightly smaller format (Checklist, p. 59).

The origins of monkey performances in Japan can be traced back to dances that were part of religious rituals to call on the healing powers of the gods. Through the centuries, they took on a more secular significance and by the middle of the Edo period (1615–1868), were quite commonplace. Retaining at least some quasi-religious meaning, they were particularly popular at prominent events such as funerals, festivals, and celebrations at the New Year. In this rendering the colorfully costumed trainer seems to overpower the cowering monkey at his side. The color and glazing technique suggest the porcelain style of Imari.

44. Monkey trainer

Mid-19th century

Imari ware; porcelain with polychrome overglazes

and gold enamel, H. 5.4 cm

Gift of Richard R. Silverman, 2009.124



The *rakan* were Buddhist disciples who had followed the Buddha's Eightfold Path to enlightenment. Images of any of the sixteen holy disciples were considered auspicious and often given as gifts. They were believed to be a bridge between the earthly world and the Western Paradise. The spread of Zen Buddhism in the Edo period caused a renewed interest in the *rakan* and their solitary, ascetic lifestyle. This porcelain netsuke is an excellent example of the Imari style with its colorful overglazes painted on the figure's cloak.

45. Standing rakan

Mid-19th century

Imari ware; porcelain with polychrome overglazes,

H. 7.7 cm

Gift of Richard R. Silverman, 2009.173





46. Roly-poly Daruma

Late 19th century

Bizen ware; glazed earthenware with gold enamel,

H. 3.6 cm

Gift of Richard R. Silverman, 2009.262

Female Daruma

Late 19th century

Bizen ware; glazed earthenware, H. 4.2 cm

Gift of Richard R. Silverman, 2009.261

Both of these Bizen ware netsuke depict the “roly-poly” version of Daruma, the patriarch of Zen Buddhism. The one on the right with a deep, red glaze features the serene face of a beautiful woman, called “female Daruma” (*onna Daruma*). The female version of Daruma played on a satirical association with Edo period (1615–1868) prostitutes and the pleasure quarters where they worked. The more traditional version on the left alludes to the story in which after nine straight years of meditation, Daruma’s arms and legs atrophied and fell off. Gold enamel strikingly highlights his eyes, earrings, and the flaming symbol on his stomach that represents his enlightenment and place as one of the three sacred jewels (*sambō*) of Buddhism.



47. Pipe

Mid-19th century

Signed: *Zōroku* (Mashimizu Zōroku, 1822–1877)

Oribe ware; stoneware with green and brown glazes,
L. 6.3 cm

Gift of Richard R. Silverman, 2009.118

Aside from its function as a netsuke, this work by Mashimizu Zōroku (1822–1877) could be used as a pipe to smoke tobacco, attesting to the importance of the rise in use of tobacco in Japan and the impact it had on the netsuke industry (see essay, pp. 11–12). The distinctive Oribe style includes the use of a blue-green vitriol and brown iron glazes. Zōroku was a ceramist in Kyoto who worked to replicate known ceramic styles, including Oribe and Korean celadon.

Banko ware, which is most commonly associated with small, red teapots (*kyūsu*), describes a range of porcelain and earthenware production from an area in Iga Province (present-day Mie Prefecture). These two colorful Banko ware netsuke represent subjects with long histories. The dog-shaped children's toy, or *inuhariko*, had been produced from the Heian period (794–1185) as a protective amulet. By the beginning of the Edo period (1615–1868),

they were part of the traditional wedding gift set, used to ensure safe childbirth and to protect the child's health. The tongue-cut sparrow was from a popular folktale about a kind, old man and his favorite pet. After the man's jealous wife cuts out the sparrow's tongue, the bird flees, but is eventually reunited with his master, resulting in great prosperity for the humble old man. The sparrow has since been associated with good fortune.

Satsuma ware, which originated during the late sixteenth century, became an extremely successful export to Europe during the nineteenth century after examples were displayed at the Exposition Universelle of 1867 in Paris. The miniature ceramic disk in this netsuke possesses all the celebrated features of Satsuma ware, including rich, polychrome glazes and gold enamel. The decorative floral pattern is set off by the simplicity of the paulownia wood's natural grain.

48. Standing toy dog (*inuhariko*)

Late 19th century

Banko ware; earthenware with polychrome glazes and silver enamel, H. 3.6 cm
Gift of Richard R. Silverman, 2009.206

Tongue-cut sparrow

Late 19th century

Banko ware; earthenware with polychrome overglazes, H. 2.0 cm
Gift of Richard R. Silverman, 2009.207



49. *Kagamibuta* with floral motif

Mid-19th century

Satsuma ware; earthenware with polychrome glazes and gold enamel, paulownia wood, Diam. 4.2 cm
Gift of Richard R. Silverman, 2009.130





50. Mask of Okina

20th century

Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971)

Onko ware; earthenware with white glaze, H. 4.8 cm

Gift of Richard R. Silverman, 2009.285

Fishface mask

Late 19th–20th century

Sealed: *Sekisen* (Shimizu Sekisen II, 1876–1939)

Onko ware; earthenware with white glaze and stain, H. 4.1 cm

Gift of Richard R. Silverman, 2009.291

Mask of a monkey (*saru*)

Late 19th–20th century

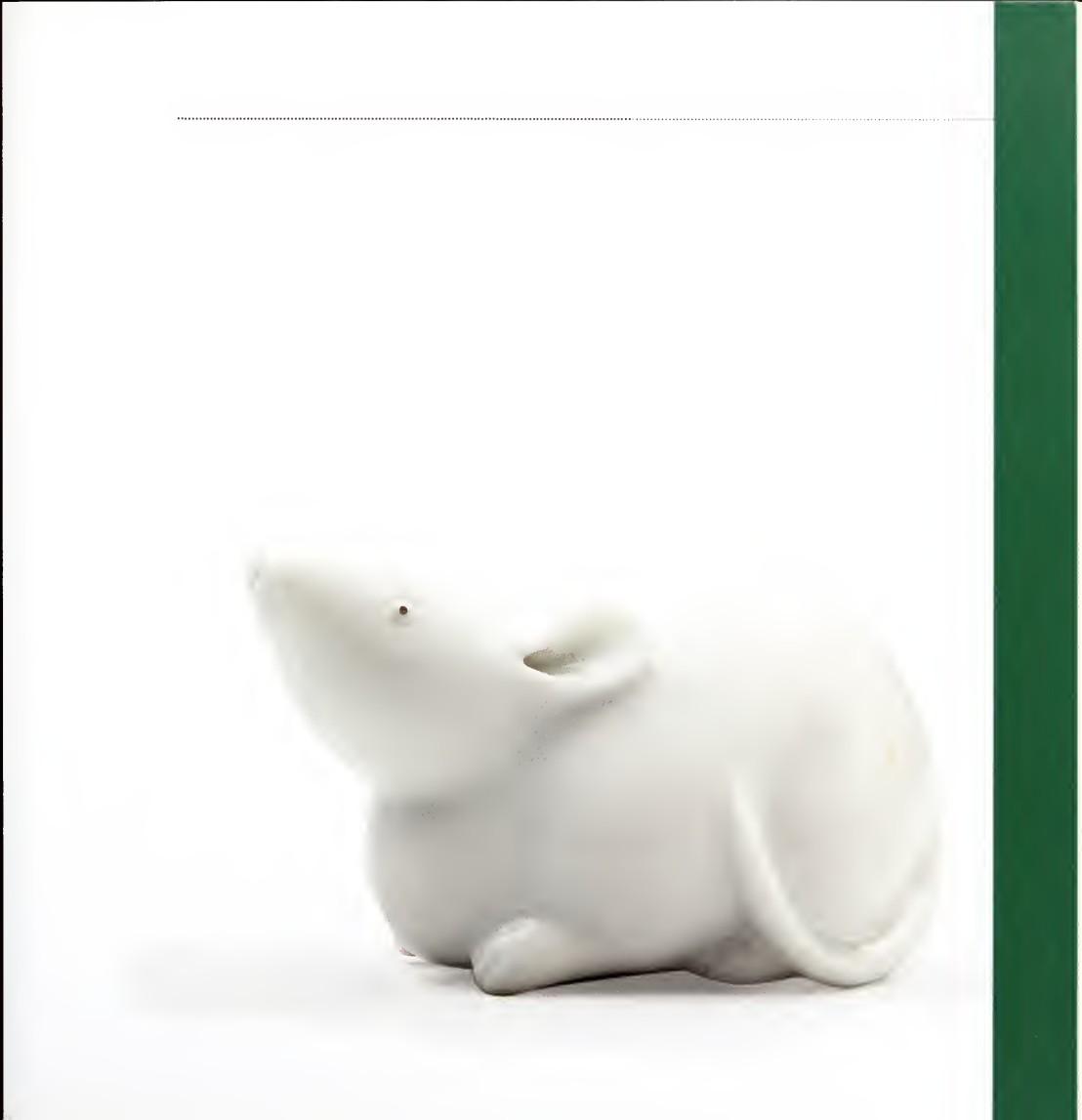
Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927)

Onko ware; earthenware with stain, H. 4.6 cm

Gift of Richard R. Silverman, 2009.279

These mask netsuke are fine examples of Onko ware production, which thrived from the late Edo period (1615–1868) to the early Shōwa period (1926–1989) in Akasaka, Gifu Prefecture. The ware's namesake, Shimizu Onko (active about 1850s–60s), produced distinctive wares for the tea ceremony, but his younger brother, Shimizu Sekisen I (1848–1927), began to make ceramic mask netsuke from carved wooden molds. Sekisen's son, known as Sekisen II (1876–1939), but written with different characters than his father's signature, and Shimizu Sekihō (1889–1971) continued the tradition. The miniature masks became sought-after souvenirs and were often sold to both Japanese and foreign tourists as sets fastened to wooden plaques. At the height of their production, the mask molds were used to make between one and two thousand netsuke a month.*

*Yamagata Takeshi (translated and edited by Mikoshiba Misao and Raymond Bushell), "About Onko-yaki Mask Netsuke," *Netsuke Kenkyū Kai Study Journal*, Vol. 6, No. 1 (1986), pp. 24–29.



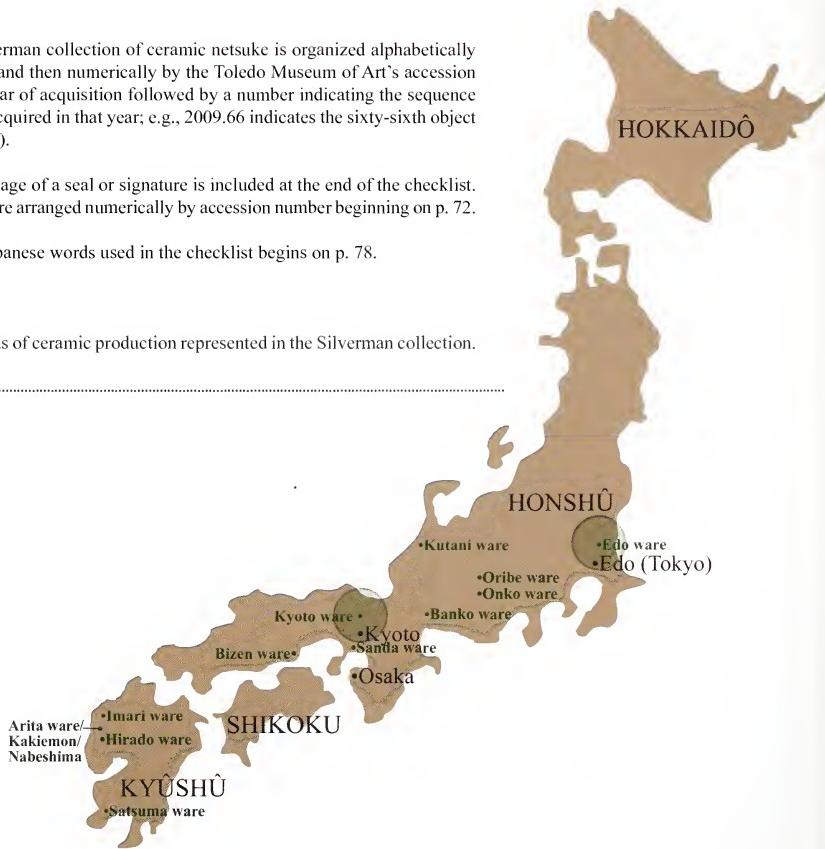
Checklist of the Richard R. Silverman ceramic netsuke collection

The checklist of the Silverman collection of ceramic netsuke is organized alphabetically by the ceramic type/kiln and then numerically by the Toledo Museum of Art's accession number (the four-digit year of acquisition followed by a number indicating the sequence in which the object was acquired in that year; e.g., 2009.66 indicates the sixty-sixth object acquired in the year 2009).

A □ indicates when an image of a seal or signature is included at the end of the checklist. The seals and signatures are arranged numerically by accession number beginning on p. 72.

A glossary of selected Japanese words used in the checklist begins on p. 78.

Location of kilns and areas of ceramic production represented in the Silverman collection.





2009.76



2009.77



2009.91



2009.92



2009.108



2009.209



2009.126 ■



2009.206



2009.207



2009.208



2009.226 ■



2009.243



2009.256 ■



2009.257 ■

2009.76 **Fugu (blowlish)**, early 19th century. Arita ware; porcelain with clear glaze and blue underglaze (*sometsuke*), H. 3.3 cm

2009.77 **Disc with decorative motif**, 18th century. Arita ware; porcelain with clear glaze and blue underglaze (*sometsuke*) and metal fitting, Diam. 5.2 cm

2009.91 **Stylized rooster**, early 19th century. Arita ware; porcelain with polychrome glazes, 4.2 cm

2009.92 **Cluster of shells**, late 18th century. Arita ware; porcelain with polychrome glazes, L. 6.7 cm

2009.108 **Gourd-shaped bottle with floral and insect motif**, early 19th century. Arita ware; porcelain with clear glaze and blue underglaze (*sometsuke*), metal stopper and fitting, H. 6.0 cm

2009.209 **Chinese literati**, mid-18th century. Arita ware; porcelain with brown and celadon glazes, H. 5.0 cm

■ 2009.126 **Manjū in the form of a stylized chrysanthemum**, mid-19th century. Sealed: *Banko*. Banko ware; earthenware with polychrome glazes, Diam. 4.0 cm

2009.206 **Standing inuhariko (toy dog)**, late 19th century. Banko ware; earthenware with polychrome glazes and silver enamel, H. 3.6 cm

2009.207 **Tongue-cut sparrow**, late 19th century. Banko ware; earthenware with polychrome overglazes, H. 2.0 cm

2009.208 **Stylized sparrow**, mid-19th century. Banko ware; earthenware with polychrome glazes, H. 2.5 cm

■ 2009.226 **Mokugyo gong with confronting dragons**, late 19th century. Sealed: *Banko*. Banko ware; earthenware with polychrome glazes, L. 3.6 cm

2009.243 **Sleeping boar**, mid-19th century. Banko ware; earthenware with polychrome glazes, L. 5.2 cm

■ 2009.256 **Peasant woman with begging bowl**, mid-19th century. Sealed: *Banko*. Banko ware; earthenware with polychrome glazes, H. 3.3 cm

■ 2009.257 **Tanuki inside a chestnut**, late 19th century. Sealed: *Banko fuki*. Banko ware; earthenware with clear and yellow glazes, L. 4.2 cm

Bizen ware



2009.261



2009.262

2009.261 **Female Daruma**, late 19th century. Bizen ware; glazed earthenware, H. 4.2 cm

2009.262 **Daruma**, late 19th century. Bizen ware; glazed earthenware with gold enamel, H. 3.6 cm

Chinese ware



2009.67



2009.203



2009.247

2009.67 China, **Pair of shoes**, 13th century. Chinese ware; earthenware with clear glaze and brown underglaze, H. 2.2 cm

2009.203 China, **Chin dog**, mid-19th century. Chinese ware; earthenware with clear glaze, and blue underglaze (*sometsuke*), L. 5.2 cm

2009.247 China, **Seated karako child**, mid-19th century. Chinese ware; porcelain with polychrome glazes and gold enamel, H. 4.1cm

Edo ware



2009.88 □



2009.89 □



2009.93 □



2009.143 □



2009.146



2009.147 □

■ 2009.88 **Square manjū of Okame**, mid-19th century. Signed: *Kenya* (Miura Kenya, 1821–1889). Edo ware; earthenware with polychrome glazes, L. 3.9 cm

■ 2009.89 **Kagamibuta with Daruma holding a whisk**, mid-18th century. Sealed: *Kan* (Ogawa Haritus, 1663–1747). Edo ware; earthenware with polychrome glazes and ironwood. Diam. 4.0 cm

■ 2009.93 **Elephant on a decorative pedestal**, late 19th century. Signed: *Kenya* (Miura Kenya, 1821–1889). Edo ware; earthenware with polychrome glazes, inlaid pearls, and black jasper. H. 2.7 cm

■ 2009.143 **Cylinder with image of Fukurokuju**, late 19th century. Signed: *Kenya tsukuru* (Miura Kenya, 1821–1889). Edo ware; earthenware with polychrome glazes, H. 4.8 cm

■ 2009.146 **Three-eyed bakemono with articulated head and tongue**, mid-19th century. Attributed: Miura Kenya, 1821–1889. Edo ware; earthenware with polychrome glazes, H. 4.1 cm

■ 2009.147 **Oni reading Buddhist sutras**, mid-19th century. Signed: *Kenya* (Miura Kenya, 1821–1889). Edo ware; earthenware with polychrome glazes, H. 3.5 cm



2009.148 □



2009.149 front



2009.150 □



2009.151 □



2009.152 □



2009.153 □



2009.154 □



2009.255 □



2009.68



2009.69



2009.70



2009.71



2009.72



2009.74 □

■ 2009.148 **Kappa in an eel trap**, mid-19th century. Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). Edo ware; earthenware with polychrome glazes and paulownia wood. H. 4.4 cm

■ 2009.149 **Raijin, the god of thunder**, mid-19th century. Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). Edo ware; earthenware with polychrome glazes. H. 3.6 cm

■ 2009.150 **Frog on a lotus pod**, mid-19th century. Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). Edo ware; glazed porcelain with paulownia wood. H. 3.6 cm

■ 2009.151 **Frog on a lotus leaf**, mid-19th century. Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). Edo ware; glazed porcelain with paulownia wood. L. 3.7 cm

■ 2009.152 **Turtle**, mid-19th century. Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). Edo ware; porcelain with brown glaze. L. 3.3 cm

■ 2009.153 **Seated man with basket and cat**, mid-19th century. Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). Edo ware; earthenware with polychrome glazes. 2.9 cm

■ 2009.154 **Octopus pot**, late 19th century. Signed: *Konji* (follower of Kawamoto Teiji, active mid-19th century). Edo ware; earthenware with polychrome glazes and lacquer. H. 3.4 cm

■ 2009.255 **Inuhariko (toy dog)**, late 19th century. Signed: *Kema* (Miura Kenya, 1821–1889). Edo ware; earthenware with polychrome overglazes. H. 2.6 cm

2009.68 **Rat**, early 19th century. Hirado ware; glazed porcelain. H. 3.0 cm

2009.69 **Crouching shishi on a lotus pedestal**, mid-19th century. Hirado ware; porcelain with clear, blue, brown, and celadon glazes. H. 3.4 cm

2009.70 **Frog on a mushroom cap**, mid-19th century. Hirado ware; porcelain with clear, blue, black, and brown glazes. H. 2.5 cm

2009.71 **Hare**, mid-19th century. Hirado ware; glazed porcelain. H. 3.0 cm

2009.72 **Amorous couple and octopus inside cracked eggshell**, mid-19th century. Hirado ware; porcelain with clear, bisque, brown, and gray glazes. L. 4.2 cm

■ 2009.74 **European trade ship**, mid-19th century. Inscribed: *Kotobuki and Shonzui*. Hirado ware; porcelain with clear glaze and blue underglaze (*sometsuke*). H. 4.4 cm



2009.75



2009.80



2009.81



2009.82



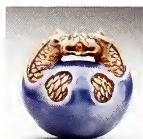
2009.84



2009.85



2009.86



2009.87



2009.97



2009.99



2009.100



2009.102



2009.104 □



2009.105



2009.106

2009.75 Zodiac animals with the four directions,
mid-19th century. Hirado ware; porcelain with clear, blue,
brown, and gray glazes. Diam. 3.2 cm

**2009.80 Monkey-faced sanbasō dancer with articulated
head and tongue,** early 19th century. Hirado ware; porcelain
with bisque, blue, and brown glazes. H. 6.4 cm

2009.81 Sparrow, early 19th century. Hirado ware; glazed
porcelain. H. 3.2 cm

2009.82 Shishimai child dancer lifting a lion mask,
mid-19th century. Hirado ware; porcelain with polychrome
overglazes. H. 5.3 cm

2009.84 Shishimai child dancer lifting a lion mask,
mid-19th century. Hirado ware; porcelain with polychrome
overglazes. H. 5.3 cm

2009.85 Hotel carrying a karako child on his shoulder, mid-
19th century. Hirado ware; porcelain with polychrome glazes,
H. 6.7 cm

2009.86 Shishimai child dancer holding a lion mask, early
19th century. Hirado ware; porcelain with clear, blue, brown,
and black glazes. H. 7.0 cm

2009.87 Mokugyo gong with confronting dragon-fish,
mid-19th century. Hirado ware; porcelain with blue and brown
glazes. H. 4.2 cm

2009.97 Pinecone with fly and spider, late 19th century.
Hirado ware; porcelain with clear, blue, and brown glazes.
L. 4.6 cm

2009.99 Recumbent karako child, late 19th century. Hirado
ware; porcelain with bisque, blue, brown, and gray glazes.
L. 5.1 cm

2009.100 Fukurokuju, mid-19th century. Hirado ware;
porcelain with clear, blue, and brown glazes. H. 5.6 cm

**2009.102 Gama Sennin with articulated toad head in
sleeve,** early 19th century. Hirado ware; porcelain with bisque,
blue, brown, and gray glazes. H. 2.7 cm

2009.104 Gourd-shaped bottle with metal stopper, mid-
19th century. Signed: 'Dai mei koku ka ?? tsukuru'. Hirado
ware; porcelain with blue underglaze ('somesuke'). H. 4.7 cm

2009.105 Marine cluster with crab, mid-19th century. Hirado
ware; porcelain with clear, blue, and brown glazes. W. 4.0 cm

2009.106 Gama Sennin holding a toad, mid-19th century.
Hirado ware; porcelain with blue, brown, gray, and celadon
glazes. H. 3.8 cm



2009.116



2009.117



2009.131



2009.133



2009.134



2009.135



2009.136



2009.137 □



2009.160



2009.166 □



2009.168



2009.169



2009.170



2009.171



2009.172

2009.116 Nude samurai with articulated penis. late 19th century. Hirado ware; porcelain with matte bisque glaze and stain, H. 6.7 cm

2009.117 Pregnant woman. mid-19th century. Hirado ware; porcelain with matte bisque glaze and stain, H. 5.8 cm

2009.131 Frog on a rock. mid-19th century. Hirado ware; porcelain with blue, brown, and celadon glazes, H. 3.2 cm

2009.133 Mask of Daikoku. late 18th century. Hirado ware; porcelain with clear and blue glazes, H. 4.6 cm

2009.134 Mask of Konoha Tengu. mid-19th century. Hirado ware; porcelain with blue glaze, H. 4.1 cm

2009.135 Mask of Hannya. late 19th century. Hirado ware; porcelain with blue glaze, H. 4.4 cm

2009.136 Cluster of seashells. mid-19th century. Hirado ware; porcelain with clear, gray, blue, and brown glazes, L. 4.5 cm

■ **2009.137 Gourd-shaped bottle with metal stopper.** early 19th century. Signed: *Dai mei koku ka ?? tsukuru*. Hirado ware; porcelain with clear glaze and blue underglaze (*sometsuke*), H. 5.4 cm

2009.160 Seated karako child holding a fan. early 19th century. Hirado ware; porcelain with celadon and matte bisque glaze, H. 4.7 cm

■ **2009.166 Hannya mask.** late 19th century. Signed: *[undeciphered]*. Hirado ware; porcelain with blue and brown glazes, H. 4.5 cm

2009.168 Seated dog with articulated head. late 19th century. Hirado ware; glazed porcelain, H. 6.0 cm

2009.169 Sea bream. late 19th century. Hirado ware; glazed porcelain, L. 7.2 cm

2009.170 Monkey-faced sanbasō dancer with articulated head and tongue. mid-19th century. Hirado ware; porcelain with clear, bisque, blue, and brown glazes, H. 8.9 cm

2009.171 Tsuru Sennin holding a crane foot. early 19th century. Hirado ware; porcelain with clear, celadon, and brown glazes, H. 8.4 cm

2009.172 Gama Sennin holding a basket and toad. mid-19th century. Hirado ware; porcelain with clear, blue, celadon, and black glazes, H. 8.0 cm



2009.174 □



2009.175



2009.176



2009.177



2009.178



2009.179



2009.180



2009.181



2009.182



2009.183



2009.184 □



2009.185



2009.187



2009.188



2009.190

■ 2009.174 **Gama Sennin holding a basket and toad**, mid-19th century. Sealed: *Masakazu*. Hirado ware; porcelain with matte bisque glaze and stain, H. 8.3 cm

2009.175 **Seated tiger**, mid-19th century. Hirado ware; glazed porcelain, H. 2.7 cm

2009.176 **Shishi lion on pedestal with loose ceramic bead in mouth**, early 19th century. Hirado ware; glazed porcelain, H. 4.0 cm

2009.177 **Cracked chestnut**, mid-19th century. Hirado ware; glazed porcelain, H. 3.1 cm

2009.178 **Crouching shishi lion with loose ceramic bead in mouth**, early 19th century. Hirado ware; glazed porcelain, H. 2.5 cm

2009.179 **Seated Daruma**, mid-19th century. Hirado ware; porcelain with clear and light blue glazes, H. 3.5 cm

2009.180 **Kidney-shaped waraji with relief of shishi lion and peony**, mid-19th century. Hirado ware; porcelain with clear, blue, and brown glazes, L. 3.4 cm

2009.181 **Shishi lion recumbent on a pillow**, late 19th century. Hirado ware; porcelain with clear, gray, and bisque glazes, H. 2.7 cm

2009.182 **Peach**, mid-19th century. Hirado ware; porcelain with blue, brown, and celadon glazes and silver enamel (*somesuke*), L. 4.2 cm

2009.183 **Rat emerging from a chestnut**, late 19th century. Hirado ware; porcelain with clear glaze and blue underglaze (*somesuke*), H. 2.7 cm

■ 2009.184 **Okame**, mid-19th century. Signed: *Dōhachi* (Nin’ami Dōhachi, 1783–1855). Hirado ware; porcelain with clear, blue, and brown glazes, H. 2.3 cm

2009.185 **Spider on a rock**, late 18th century. Hirado ware; porcelain with clear, blue, and brown glazes, L. 4.1 cm

2009.187 **Recumbent karako child**, mid-19th century. Hirado ware; porcelain with clear, blue, and brown glazes, H. 2.5 cm

2009.188 **Monkey on a horse**, mid-19th century. Hirado ware; porcelain with clear, blue, and brown glazes, H. 3.8 cm

2009.190 **Tiger on bamboo**, early 19th century. Hirado ware; porcelain with clear and brown glazes, H. 6.0 cm



2009.191



2009.192



2009.193



2009.194



2009.195



2009.196



2009.197



2009.199



2009.200



2009.201



2009.202



2009.210



2009.211



2009.214



2009.215

2009.191 **Child holding a hoar**, mid-19th century. Hirado ware; porcelain with clear, blue, and gray glazes. H. 4.2 cm

2009.192 **Shōki, the demon queller**, mid-19th century. Hirado ware; porcelain with clear, bisque, blue, and brown glazes. L. 5.6 cm

2009.193 **Monkey sitting on a rock**, mid-19th century. Hirado ware; porcelain with blue, brown, and gray glazes. H. 4.5 cm

2009.194 **Karako child lying on a hohhyorse**, mid-19th century. Hirado ware; porcelain with clear, bisque, blue, brown, and gray glazes. L. 5.2 cm

2009.195 **Monkey resting on a chestnut**, mid-19th century. Hirado ware; porcelain with clear, brown, and gray glazes. H. 3.1 cm

2009.196 **Spider on an aubergine**, mid-19th century. Hirado ware; porcelain with blue, brown, and gray glazes. L. 4.3 cm

2009.197 **Shōki, the demon queller**, late 19th century. Hirado ware; porcelain with clear, blue, brown, and gray glazes. H. 5.1 cm

2009.199 **Hotei carrying a treasure bag**, mid-19th century. Hirado ware; porcelain with clear, blue, and bisque glazes. L. 4.2 cm

2009.200 **Manjū with relief of shishi lion and peonies**, mid-19th century. Hirado ware; porcelain with clear, blue, and brown glazes. Diam. 4.6 cm

2009.201 **Jurōjin with deer**, mid-19th century. Hirado ware; porcelain with clear, blue, and gray glazes. H. 3.8 cm

2009.202 **Manjū in shape of Hotei with treasure bag**, late 19th century. Hirado ware; porcelain with clear and blue glazes. H. 3.0 cm

2009.210 **Shōki, the demon queller**, mid-19th century. Hirado ware; porcelain with bisque, black, brown, and celadon glazes. H. 5.5 cm

2009.211 **Jurōjin**, mid-19th century. Hirado ware; porcelain with bisque, black, brown, and celadon glazes. H. 4.3 cm

2009.214 **Cicada on a pinecone**, early 19th century. Hirado ware; porcelain with brown and celadon glazes. H. 3.0 cm

2009.215 **Bee on a pinecone**, late 19th century. Hirado ware; porcelain with brown and celadon glazes. L. 4.2 cm

Imari ware

Hirado ware



2009.216



2009.225



2009.232



2009.234



2009.235



2009.236



2009.237



2009.248



2009.249



2009.251



2009.252



2009.73



2009.124



2009.140

2009.216 **Bee on a peach**, mid-19th century. Hirado ware; porcelain with blue, brown, and celadon glazes, H. 3.2 cm

2009.225 **Crab on a clamshell**, late 19th century. Hirado ware; porcelain with clear and brown glazes, L. 3.7 cm

2009.232 **Minogame tortoise**, late 19th century. Hirado ware; porcelain with clear, blue, brown, and celadon glazes, L. 4.3 cm

2009.234 **Standing dog with articulated paws**, late 19th century. Hirado ware; porcelain with clear, blue, and brown glazes, H. 5.5 cm

2009.235 **Sitting dog**, late 19th century. Hirado ware; porcelain with clear and blue glazes, H. 2.4 cm

2009.236 **Stylized mum flowers and leaves**, mid-19th century. Hirado ware; glazed porcelain, L. 3.6 cm

2009.237 **Minogame tortoise**, mid-19th century. Hirado ware; porcelain with blue glaze, L. 4.6 cm

2009.248 **Frog on a seedpod**, mid-19th century. Hirado ware; porcelain with green and brown glazes, L. 3.3 cm

2009.249 **Seated cat**, late 19th century. Hirado ware; porcelain with clear, blue, and red glazes, L. 3.3 cm

2009.251 **Crouching tiger**, mid-19th century. Hirado ware; porcelain with brown glaze, H. 3.8 cm

2009.252 **Skull**, late 19th century. Hirado ware; porcelain with matte bisque glaze, H. 3.1 cm

2009.73 **Embracing couple inside clamshell**, mid-19th century. Imari ware; porcelain with polychrome overglazes, L. 5.0 cm

2009.124 **Monkey trainer**, mid-19th century. Imari ware; porcelain with polychrome overglazes and enamel, H. 5.4 cm

2009.140 **Sleeping cat**, late 19th century. Imari ware; porcelain with polychrome glazes, L. 4.8 cm

Imari ware



2009.173



2009.221



2009.222



2009.259



2009.230

2009.173 **Standing rakan**, mid-19th century. Imari ware; porcelain with polychrome overglazes, H. 7.7 cm

2009.221 **Square manjū with perforated surface and obscured tortoise**, mid-19th century. Imari ware; porcelain with polychrome overglazes, W. 4.2 cm

2009.222 **Recumbent elephant**, early 19th century. Imari ware; porcelain with polychrome overglazes, L. 4.6 cm

2009.259 **Spotted puppy**, late 19th century. Imari ware; porcelain with polychrome overglazes, L. 3.7 cm

Kakiemon ware



2009.138 ■



2009.139



2009.227

■ 2009.138 **Hand warmer**, mid-19th century. Sealed: *Kutani*. Kutani ware; porcelain with green, purple, and yellow glazes, H. 2.6 cm

2009.139 **Parrot**, mid-19th century. Kutani ware; porcelain with green, purple, and yellow glazes, H. 3.6 cm

2009.227 **Clamshell**, late 19th century. Kutani ware; porcelain with polychrome glazes and gold enamel, W. 3.9 cm

2009.254 **Hexagon-shaped manjū**, late 19th century. Kutani ware; porcelain with polychrome glazes, W. 4.2 cm



2009.254



2009.78 □



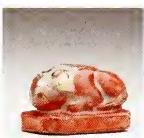
2009.79



2009.83 □



2009.90



2009.94 □



2009.95 □



2009.96



2009.98 □



2009.101



2009.103



2009.109 □



2009.110 □

■ 2009.78 **Square manjū with dragon motif**, mid-19th century. Signed: [undeciphered]. Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), W. 5.5 cm

2009.79 **Square disc with dragon motif**, early 19th century. Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), W. 4.0 cm

■ 2009.83 **Shishimai child dancer lifting a lion mask**, late 19th century. Sealed: *Ninsei* (after Nonomura Ninsei, active about 1646–1694). Kyoto ware; porcelain with polychrome overglazes and gold enamel, H. 5.5 cm

2009.90 **Beetle on a leaf**, late 19th century. Kyoto ware; soft paste with polychrome glazes, L. 4.0 cm

■ 2009.94 **Recumbent boar on a pedestal**, late 19th century. Sealed: *Ei* (possibly by Eiraku Wazzen, 1823–1896). Kyoto ware, Raku style; glazed stoneware, L. 4.1 cm

■ 2009.95 **Stylized bear**, late 19th century. Sealed: *Ei* (possibly by Eiraku Wazzen, 1823–1896). Kyoto ware, Raku style; glazed stoneware, H. 5.7 cm

2009.96 **Tangerine (mikan) with decorative design**, late 19th century. Signed: [undeciphered]. Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), L. 4.5 cm

■ 2009.98 **Peach-shaped sake cup**, early 20th century. Signed: *Miura Chikusen* (Miura Chikusen II, 1882–1920). Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), H. 2.2 cm

2009.101 **Gama Sennin with toad on sleeve**, mid-19th century. Kyoto ware; porcelain with blue, brown, and gray glazes and gold enamel, H. 4.8 cm

2009.103 **Lotus pod with articulated seeds**, mid-19th century. Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*) and paulownia wood, L. 3.5 cm

■ 2009.109 **Fukurokuju being shaved by a tanuki**, late 19th century. Sealed: *Wahei* (Wahei workshop, active 1880–1910). Kyoto ware; earthenware with polychrome glazes, H. 5.5 cm

■ 2009.110 **Tanuki in samurai dress**, late 19th century. Sealed: *Wahei* (Wahei workshop, active 1880–1910). Kyoto ware; earthenware with polychrome glazes, H. 6.4 cm



2009.111 □



2009.112 □



2009.113 □



2009.114



2009.115



2009.119 □



2009.120



2009.121



2009.122 □



2009.123



2009.125 □



2009.127 □



2009.128



2009.129



2009.132

■ 2009.111 **Tanuki in long-sleeved kimono and straw hat.** late 19th century. Sealed: *Wahei* (*Wahei* workshop, active 1880–1910). Kyoto ware; earthenware with polychrome glazes, H. 5.9 cm

■ 2009.112 **Tanuki in peasant's clothes.** late 19th century. Sealed: *Wahei* (*Wahei* workshop, active 1880–1910). Kyoto ware; earthenware with polychrome glazes, H. 5.3 cm

■ 2009.113 **Tanuki dressed as a courtesan.** late 19th century. Sealed: *Wahei* (*Wahei* workshop, active 1880–1910). Kyoto ware; earthenware with polychrome glazes, H. 4.8 cm

2009.114 **Oni chanting prayers.** late 19th century. Attributed: *Wahei* workshop, active 1880–1910. Kyoto ware; earthenware with polychrome glazes, H. 6.1 cm

2009.115 **Fukurokuju.** late 19th century. Kyoto ware; earthenware with polychrome glazes, H. 5.9 cm

■ 2009.119 **Standing Buddha.** mid-19th century. Signed: *[undeciphered]*. Kyoto ware; black earthenware, H. 5.7 cm

2009.120 **Standing Daruma.** mid-19th century. Kyoto ware; paste with red glaze, H. 4.7 cm

2009.121 **Standing Okame.** mid-19th century. Kyoto ware; porcelain with polychrome glazes, H. 4.7 cm

■ 2009.122 **Standing Okame.** late 19th century. Sealed: *Seifū* (*Seifū* Yohei III, 1851–1914). Kyoto ware; porcelain with polychrome glazes, H. 4.2 cm

2009.123 **Standing Okame.** late 19th century. Kyoto ware; earthenware with polychrome glazes, H. 4.4 cm

■ 2009.125 **Seated Daruma.** mid-19th century. Sealed: *[undeciphered]*. Kyoto ware; earthenware with red glaze, H. 3.4 cm

■ 2009.127 **Square manjū with design of crane and pine tree.** mid-19th century. Signed: *Ippei tsukuru*. Kyoto ware; earthenware with polychrome glazes, W. 3.4 cm

2009.128 **Manjū with dragon design in relief.** mid-19th century. Kyoto ware; porcelain with brown and celadon glazes, Diam. 3.8 cm

2009.129 **Clamshell.** early 19th century. Kyoto ware; porcelain with polychrome glazes and gold enamel, L. 4.7 cm

2009.132 **Aubergine.** mid-19th century. Signed: *Seiji tsukuru*. Kyoto ware; earthenware with blue and white glazes, L. 6.9 cm



2009.141 □



2009.142



2009.144 □



2009.145 □



2009.155 □



2009.156



2009.158



2009.159 □



2009.161



2009.167 □



2009.186



2009.189 □



2009.198 □



2009.204



2009.205 □

2009.141 Seated *komainu* guardian lion-dog, mid-19th century. Sealed: *Kairakuen*. Kyoto ware; porcelain with purple glaze, H. 4.3 cm

2009.142 Rooster, mid-19th century. Kyoto ware; earthenware with polychrome overglaze, H. 3.7 cm

■ 2009.144 Fox priest, early 19th century. Sealed: *Eiraku* (possibly by Eiraku Tokuzen, 1853–1909). Kyoto ware; painted earthenware, H. 4.5 cm

■ 2009.145 Okame pleasuring herself, mid-19th century. Sealed: *Dōhachi* (after Nin’ami Dōhachi, 1783–1855). Kyoto ware; porcelain with polychrome glazes, H. 3.2 cm

■ 2009.155 Gourd-shaped bottle with ivory stopper and fitting, mid-19th century. Signed: *Kenzan* (after Ogata Kenzan, 1663–1743). Kyoto ware; earthenware with polychrome glazes and ivory, H. 4.7 cm

2009.156 Beetle on maple leaf, mid-19th century. Kyoto ware; porcelain with matte-brown and celadon glazes, L. 6.2 cm

2009.158 Onigawara, late 19th century. Kyoto ware; porcelain with celadon glaze, L. 5.5 cm

■ 2009.159 Seagull, late 19th century. Sealed: *Eiraku* (possibly by Eiraku Tokuzen, 1853–1909). Kyoto ware; porcelain with celadon glaze, H. 3.1 cm

2009.161 Flying *oni* demon, mid-19th century. Kyoto ware; porcelain with celadon and matte-brown glazes, L. 5.0 cm

■ 2009.167 Mask of Okame, early 20th century. Sealed: *Yoshirō* and Signed: *Kyō Maruyama Hironoya*. Kyoto ware; earthenware with clear glaze and red and black underglazes, H. 4.7 cm

2009.186 Karako child with monkey, early 20th century. Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), H. 4.7 cm

■ 2009.189 Seated komainu guardian lion-dog, late 19th century. Signed: *Dōhachi* (after Nin’ami Dōhachi, 1783–1855). Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), H. 4.4 cm

■ 2009.198 Seagull, late 19th century. Signed: *Eiraku tsukuru* (possibly by Eiraku Tokuzen, 1853–1909). Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), H. 3.1 cm

2009.204 Man in kimono holding a lantern, late 19th century. Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), H. 4.2 cm

■ 2009.205 Shishi lion on engraved seal base, late 19th century. Signed: [undeciphered]. Kyoto ware; porcelain with clear glaze and blue underglaze (*somesuke*), H. 3.1 cm



2009.212 □



2009.213 □



2009.217



2009.218



2009.219 □



2009.220 □



2009.223 □



2009.224



2009.228 □



2009.229



2009.231 □



2009.233 □



2009.238 □



2009.239



2009.241

■ 2009.212 **Hotei leaning on his treasure bag**, mid-19th century. Signed: *Kyokutei*. Kyoto ware; glazed and unglazed porcelain, H. 3.2 cm

■ 2009.213 **Daruma with amorous couple**, early 19th century. Signed: ?? *tsukuru*. Kyoto ware; earthenware with celadon glaze, H. 4.2 cm

2009.217 **Fukurokuju**, early 19th century. Kyoto ware; earthenware with white and light green glazes, H. 4.2 cm

2009.218 **Okame**, mid-19th century. Kyoto ware; earthenware with polychrome glazes, H. 3.3 cm

■ 2009.219 **Fukurokuju**, late 19th century. Sealed: *Wahei* (Wahei workshop, active 1880–1910). Kyoto ware; earthenware with polychrome glazes, H. 3.7 cm

■ 2009.220 **Chinese literati on engraved seal base**, early 20th century. Seal reads: *Kotobuki*. Kyoto ware; earthenware with polychrome glazes and gold enamel, H. 4.2 cm

■ 2009.223 **Monkey with peach**, mid-19th century. Signed: *Dohachi* (Nin'ami Dohachi, 1788–1855). Kyoto ware; earthenware with polychrome glazes, H. 3.5 cm

2009.224 **Seated monkey**, late 18th century. Kyoto ware; earthenware with polychrome glazes, H. 3.2 cm

■ 2009.228 **Clamshell**, late 19th century. Sealed: *Eiraku* (possibly by Eiraku Tokazen, 1853–1909). Kyoto ware; earthenware with polychrome glazes and *gofun*, L. 4.2 cm

2009.229 **Amorous Okame holding a baby**, mid-19th century. Kyoto ware; earthenware with polychrome glazes, H. 4.1 cm

■ 2009.231 **Clamshell**, mid-19th century. Signed: *Eiraku tsukuru* (possibly by Eiraku Hozan, 1795–1854). Kyoto ware; porcelain with clear glaze and blue underglaze (*sometsuke*), L. 4.1 cm

■ 2009.233 **Cluster of rock, flowers, and crab**, mid-19th century. Signed: *Eiraku Hozan tsukuru* (possibly by Eiraku Hozan, 1795–1854). Kyoto ware; porcelain with clear, blue, brown, and celadon glazes, L. 3.7 cm

■ 2009.238 **Mokugyo gong with confronting dragons**, late 19th century. Sealed: *Eiraku* (possibly by Eiraku Tokuzen, 1853–1909). Kyoto ware; earthenware with celadon glaze, H. 2.7 cm

2009.239 **Fish trap**, late 19th century. Kyoto ware; earthenware with celadon glaze, L. 4.7 cm

2009.241 **Seated Hotei**, mid-19th century. Kyoto ware; porcelain with celadon glaze, H. 3.7 cm



2009.242 □



2009.244



2009.245 □



2009.246 □



2009.250 □



2009.253 □



2009.258



2009.260



2009.263 □



2009.264



2009.157



2009.162

■ 2009.242 **Pelican**, late 19th century. Signed: *Zōroku* (Mashimizu Zōroku, 1822–1877). Kyoto ware; earthenware with celadon glaze, L. 4.7 cm

2009.244 **Manjū**, early 20th century. Kyoto ware; earthenware with polychrome glazes and gold enamel, Diam. 4.0 cm

■ 2009.245 **Stylized shishi lion**, late 19th century. Signed: *Eiraku* (Eiraku Myōzen, 1852–1927). Kyoto ware; earthenware with purple and green glazes, L. 3.6 cm

■ 2009.246 **Turtle**, late 19th century. Signed: *Eiraku* (Eiraku Myōzen, 1852–1927). Kyoto ware; earthenware with yellow and green glazes, L. 3.9 cm

■ 2009.250 **Hare**, mid-19th century. Sealed: *Raku* (possibly by Raku Keinyū, 1817–1902). Kyoto ware, Raku style; glazed earthenware with pink underglaze, H. 2.9 cm

■ 2009.253 **Seated monkey**, late 19th century. Signed: *Meizan*. Kyoto ware; earthenware with celadon glaze, H. 4.4 cm

2009.258 **Reclining shishi lion**, late 19th century. Kyoto ware; earthenware with brown and gray glazes, L. 4.8 cm

2009.260 **Iuuhariko (toy dog)**, late 19th century. Kyoto ware; painted earthenware, L. 4.5 cm

■ 2009.263 **Tauuki**, late 19th century. Sealed: *Wahei* (Wahei workshop, active 1880–1910). Kyoto ware; earthenware with red and brown glazes, H. 3.8 cm

2009.264 **Bugaku mask of Raryō-Ō**, late 19th century. Kyoto ware; earthenware with brown glaze, H. 3.7 cm

2009.157 **Recumbent shishi lion**, early 19th century. Nabeshima ware; porcelain with celadon glaze, H. 3.7 cm

2009.162 **Recumbent shishi lion**, mid-19th century. Nabeshima ware; porcelain with celadon glaze, L. 5.4 cm



2009.265 □



2009.266 □



2009.267 □



2009.268 □



2009.269



2009.270 □



2009.271 □



2009.272



2009.273 □



2009.274



2009.275 □



2009.276 □



2009.277 □



2009.278 □



2009.279 □

■ 2009.265 **Mask of Ebisu**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; red earthenware with light green glaze, H. 5.0 cm

■ 2009.266 **Mask of Shikami**, 20th century. Sealed: *Sekiô* (Shimizu Sekiô, 1889–1971). Onko ware; unglazed red earthenware, H. 4.6 cm

■ 2009.267 **Nô mask**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.8 cm

■ 2009.268 **Nô mask**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.6 cm

■ 2009.269 **Bugaku mask**, late 19th–early 20th century. Onko ware; unglazed red earthenware, H. 4.5 cm

■ 2009.270 **Mask of Usoufuki**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.5 cm

■ 2009.271 **Nô mask**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.6 cm

■ 2009.272 **Mask of Shôjo**, late 19th–early 20th century. Onko ware; unglazed red earthenware, H. 4.8 cm

■ 2009.273 **Nô mask**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.6 cm

■ 2009.274 **Mask of Karasu Tengu**, late 19th–early 20th century. Onko ware; unglazed red earthenware, H. 4.5 cm

■ 2009.275 **Mask of an oni**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.7 cm

■ 2009.276 **Mask of Kotokuraku**, 20th century. Sealed: *Sekiô* (Shimizu Sekiô, 1889–1971). Onko ware; unglazed red earthenware, H. 4.8 cm

■ 2009.277 **Mask of Korobase**, 20th century. Sealed: *Sekiô* (Shimizu Sekiô, 1889–1971). Onko ware; red earthenware with white glaze, H. 4.7 cm

■ 2009.278 **Mask of Ikazuchi**, 20th century. Sealed: *Sekiô* (Shimizu Sekiô, 1889–1971). Onko ware; unglazed red earthenware, H. 4.7 cm

■ 2009.279 **Mask of a monkey (saru)**, late 19th–early 20th century. Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; earthenware with stain, H. 4.6 cm



2009.280 □



2009.281 □



2009.282 □



2009.283 □



2009.284 □



2009.285 □



2009.286 □



2009.287 □



2009.288



2009.289 □



2009.290 □



2009.291 □

■ 2009.280 **Mask of Okame**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen II, 1876–1939). Onko ware; red earthenware with black glaze, H. 4.8 cm

■ 2009.281 **Mask Ninomai-emimen**, 20th century. Sealed; *Sekihō* (Shimizu Sekihō, 1889–1971). Onko ware; red earthenware with white glaze, H. 4.8 cm

■ 2009.282 **Mask of Karasu Tengu**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; red earthenware with white glaze, H. 4.6 cm

■ 2009.283 **Mask of an oni**, 20th century. Sealed; *Sekihō* (Shimizu Sekihō, 1889–1971). Onko ware; red earthenware with white glaze, H. 4.6 cm

■ 2009.284 **Mask of a fox (kitsune)**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; red earthenware with white glaze, H. 4.5 cm

■ 2009.285 **Mask of Okina**, 20th century. Sealed; *Sekihō* (Shimizu Sekihō, 1889–1971). Onko ware; earthenware with white glaze, H. 4.8 cm

■ 2009.286 **Mask of Nasori**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.1 cm

■ 2009.287 **Mask of Genjōraku**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; unglazed red earthenware, H. 4.8 cm

■ 2009.288 **Mask of a skull (dokuro)**, late 19th–early 20th century. Onko ware; red earthenware with white glaze, H. 4.8 cm

■ 2009.289 **Mask of a skull (dokuro)**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; red earthenware with white glaze, H. 4.7 cm

■ 2009.290 **Mask of Fudō**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen I, 1848–1927). Onko ware; earthenware with white glaze and stain, H. 4.4 cm

■ 2009.291 **Fishface mask**, late 19th–early 20th century. Sealed; *Sekisen* (Shimizu Sekisen II, 1876–1939). Onko ware; red earthenware with white glaze and stain, H. 4.1 cm



2009.118 □



2009.163



2009.164



2009.165

■ 2009.118 **Pipe**, mid-19th century. Signed: Zōroku (Mashimizu Zōroku, 1822–1877). Oribe ware; earthenware with green and brown glazes, L. 6.3 cm

2009.163 **Mask of Ranyō-Ô**, late 19th century. Sanda ware; porcelain with celadon glaze, H. 5.1 cm

2009.164 **Mask of Karasu Tengu**, late 19th century. Sanda ware; porcelain with celadon glaze, H. 4.9 cm

2009.165 **Mask of Ikauchi**, late 19th century. Sanda ware; porcelain with celadon glaze, H. 4.9 cm

2009.240 **Turtle shell**, mid-19th century. Sanda ware; porcelain with celadon glaze, L. 3.7 cm



2009.240



2009.130

2009.130 **Kagamibuta with floral motif**, late 19th century. Satsuma ware; earthenware with polychrome glazes and gold enamel, paulownia wood, Diam. 4.2 cm



2009.66



2009.107 □

2009.66 Lynn Richardson (American, born 1942). **Persimmon**, 2009. Arita ware; glazed porcelain with orange overglaze enamel; H. 2.8 cm

■ 2009.107 **Armin Müller** (American, 1932–2000). Carp, 1999. Signed: Sui. Porcelain with clear glaze and blue underglaze (*sometsuke*), inlaid glass. L. 5.3 cm



2009.74 (1)



2009.74 (2)



2009.78



2009.83



2009.88



2009.89



2009.93



2009.94



2009.95



2009.98



2009.104



2009.107



2009.109



2009.110



2009.111

2009.74 Signed: *Kotobuki and Shonzui*. European trade ship, mid-19th century. Hirado ware

2009.78 Signed: [undeciphered]. Square *manjū* with dragon motif, mid-19th century. Kyoto ware

2009.83 Sealed: *Ninsei* (after Nonomura Ninsei, active about 1646–1694). *Shishiawai* child dancer lifting a lion mask, late 19th century. Kyoto ware

2009.88 Signed: *Kenya* (Miura Kenya, 1821–1989). Square *manjū* of Okame, mid-19th century. Edo ware

2009.89 Sealed: *Kan* (Ogawa Haritsu, 1663–1747). *Kagauibata* with Daruma holding a whisk, mid-18th century. Edo ware

2009.93 Signed: *Kenya* (Miura Kenya, 1821–1889). Elephant on a decorative pedestal, mid-19th century. Edo ware

2009.94 Sealed: *Ei* (possibly by Eiraku Wazén, 1823–1896). Recumbent boar on a pedestal, late 19th century. Kyoto ware, Raku style

2009.95 Sealed: *Ei* (possibly by Eiraku Wazén, 1823–1896). Stylized bear, late 19th century. Kyoto ware, Raku style

2009.98 Signed: *Miura Chikusen* (Miura Chikusen II, 1882–1920). Peach-shaped sake cup, early 20th century. Kyoto ware

2009.104 Signed: *Dai mei koku ka ?? tsukuru*. Gourd-shaped bottle with metal stopper, mid-19th century. Hirado ware

2009.107 Signed: *Sui* (Armin Müller, American, 1932–2000). Carp, 1999

2009.109 Sealed: *Wahei* (Wahei workshop, active 1880–1910). *Fukuroku* being shaved by a *taunki*, late 19th century. Kyoto ware

2009.110 Sealed: *Wahei* (Wahei workshop, active 1880–1910). *Taunki* in samurai dress, late 19th century. Kyoto ware

2009.111 Sealed: *Wahei* (Wahei workshop, active 1880–1910). *Taunki* in long-sleeved kimono and straw hat, late 19th century. Kyoto ware



2009.112



2009.113



2009.118



2009.119



2009.122



2009.125



2009.126



2009.127



2009.132



2009.137



2009.138



2009.141



2009.143



2009.144



2009.145

2009.112 Sealed: *Wahei* (Wahei workshop, active 1880–1910). *Tanuki* in peasant's clothes. late 19th century. Kyoto ware

2009.113 Sealed: *Wahei* (Wahei workshop, active 1880–1910). *Tanuki* dressed as a courtesan. late 19th century. Kyoto ware

2009.118 Signed: *Zōroku* (Mashimizu Zōroku, 1822–1877). Pipe, mid-19th century. Oribe ware

2009.119 Signed: [undeciphered]. Standing Buddha. mid-19th century. Kyoto ware

2009.122 Sealed: *Seifū* (Seifū Yohei III, 1851–1914). Standing Okame, late 19th century. Kyoto ware

2009.125 Signed: [undeciphered] Seated Daruma. mid-19th century. Kyoto ware

2009.126 Sealed: *Banko*. *Manjū* in the form of a stylized chrysanthemum, mid-19th century. Banco ware

2009.127 Signed: *Ippei tsukuru*. Square *manjū* with design of crane and pine tree, mid-19th century. Kyoto ware

2009.132 Signed: *Seiji tsukuru*. Aubergine, mid-19th century. Kyoto ware

2009.137 Signed: *Dai mei koku ka ?? tsukuru*. Gourd-shaped bottle with metal stopper, mid-19th century. Hirado ware

2009.138 Sealed: *Kutani*. Hand warmer, mid-19th century. Kutani ware

2009.141 Sealed: *Kairakuen* (Kairakuen Garden kiln). Seated komamii guardian lion-dog, late 19th century. Kyoto ware

2009.143 Signed: *Kenya tsukuru* (Miura Kenya, 1821–1889). Cylinder with image of Fukurokuju, late 19th century. Edo ware

2009.144 Sealed: *Eiraku* (possibly by Eiraku Tokuzen, 1853–1909). Fox priest, early 19th century. Kyoto ware

2009.145 Sealed: *Dōhachi* (after Nin'ami Dōhachi, 1783–1855). Okame pleasuring herself, mid-19th century. Kyoto ware



2009.147



2009.148



2009.149



2009.150



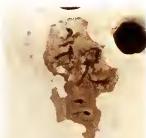
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2009.174



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2009.147 Signed: *Konya* (Miura Konya, 1821–1889).
Oni reading Buddhist sutras, mid-19th century. Edo ware

2009.148 Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). *Kappa in an eel trap*, mid-19th century. Edo ware

2009.149 Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). *Raijin, the god of thunder*, mid-19th century. Edo ware

2009.150 Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). *Frog on a lotus pod*, mid-19th century. Edo ware

2009.151 Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). *Frog on a lotus leaf*, mid-19th century. Edo ware

2009.152 Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). *Turtle*, mid-19th century. Edo ware

2009.153 Signed: *Teiji* (Kawamoto Teiji, active mid-19th century). *Seated man with basket and cat*, late 19th century. Edo ware

2009.154 Signed: *Kanji. Octopus pot*, late 19th century. Edo ware

2009.155 Signed: *Kenzon* (after Ogata Kenzan, 1663–1743). *Gourd-shaped bottle with ivory stopper and fitting*, mid-19th century. Kyoto ware

2009.159 Sealed: *Eiraku* (possibly by Eiraku Tokuzen, 1853–1909). *Seagull*, late 19th century. Kyoto ware

2009.166 Signed: [*undeciphered*]. *Hannya mask*, late 19th century. Hirado ware

2009.167 Sealed: *Yoshirō* and Signed: *Kyō Moriyama Hironoya*. *Mask of Okame*, early 20th century. Kyoto ware

2009.174 Sealed: *Masakazu*. *Gama Sennin holding a basket and toad*, mid-19th century. Hirado ware

2009.189 Signed: *Dōhachi* (after Nin'ami Dōhachi, 1783–1855). *Seated komainu guardian lion-dog*, late 19th century. Kyoto ware



2009.198



2009.205



2009.212



2009.213



2009.219



2009.220



2009.223



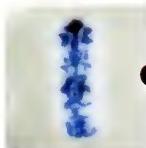
2009.226



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2009.242



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2009.246

2009.198 Signed: *Eiraku tsukuru* (possibly by Eiraku Tokuzen, 1853–1909). **Seagull**, late 19th century. Kyoto ware

2009.205 Signed: [undeciphered]. **Shishi lion on engraved seal base**, late 19th century. Kyoto ware

2009.212 Signed: *Kyokutei*. **Hotei leaning on his treasure bag**, mid-19th century. Kyoto ware

2009.213 Signed: ?? **tsukuru**. **Daruma with amorous couple**, early 19th century. Kyoto ware

2009.219 Sealed: *Wahei* (Wahei workshop, active 1880–1910). **Fukurokuji**, late 19th century. Kyoto ware

2009.220 Seal reads: *Kotobuki*. **Chinese literati on engraved seal base**, early 20th century. Kyoto ware

2009.223 Signed: *Dōhachi* (Nin'ami Dōhachi, 1788–1855). **Monkey with peach**, mid-19th century. Kyoto ware

2009.226 Sealed: *Banko*. **Mokugyo gong with confronting dragons**, late 19th century. Banco ware

2009.228 Sealed: *Eiraku* (possibly by Eiraku Tokuzen, 1853–1909). **Clamshell**, late 19th century. Kyoto ware

2009.231 Signed: *Eiraku tsukuru* (possibly by Eiraku Hozan, 1795–1854). **Clamshell**, mid-19th century. Kyoto ware

2009.233 Signed: *Eiraku Hozan tsukuru* (possibly by Eiraku Hozan, 1795–1854). **Cluster of rock, flowers, and crab**, mid-19th century. Kyoto ware

2009.238 Sealed: *Eiraku* (possibly by Eiraku Tokuzen, 1853–1909). **Mokugyo gong with confronting dragons**, late 19th century. Kyoto ware

2009.242 Signed: *Zōroku* (Mashimizu Zōroku, 1822–1877). **Pelican**, late 19th century. Kyoto ware

2009.245 Signed: *Eiraku* (Eiraku Myōzen, 1852–1927). **Stylized shishi lion**, late 19th century. Kyoto ware

2009.246 Signed: *Eiraku* (Eiraku Myōzen, 1852–1927). **Turtle**, late 19th century. Kyoto ware

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2009.255



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2009.250 Sealed: *Raku* (possibly by Raku Keinyū, 1817–1902). **Hare**, mid-19th century. Kyoto ware, Raku style

2009.253 Sealed: *Meizan*. **Seated monkey**, late 19th century. Kyoto ware

2009.255 Signed: *Kenya* (Miura Kenya, 1821–1889). **Inuhariko** (*tōy dog*), late 19th century. Edo ware

2009.256 Signed: *Banko*. **Peasant woman with begging bowl**, mid-19th century. Banko ware

2009.257 Sealed: *Banko Fueki*. **Tanuki inside a chestnut**, late 19th century. Banko ware

2009.263 Sealed: *Wahēi* (Wahēi workshop, active 1880–1910). **Tanuki**, late 19th century. Kyoto ware

2009.265 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). **Mask of Ebisu**, late 19th–early 20th century. Onko ware

2009.266 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971). **Mask of Shikame**, 20th century. Onko ware

2009.267 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). **Nō mask**, late 19th–early 20th century. Onko ware

2009.268 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). **Nō mask**, late 19th–early 20th century. Onko ware

2009.270 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). **Mask of Usokuki**, late 19th–early 20th century. Onko ware

2009.271 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). **Nō mask**, late 19th–early 20th century. Onko ware

2009.273 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). **Nō mask**, late 19th–early 20th century. Onko ware

2009.275 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927). **Mask of an oni**, late 19th–early 20th century. Onko ware

2009.276 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971). **Mask of Kotokuraku**, 20th century. Onko ware



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2009.277 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971).
Mask of Korobase, 20th century. Onko ware

2009.278 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971).
Mask of Ikauchi, 20th century. Onko ware

2009.279 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927).
Mask of a monkey (sarn), late 19th–early 20th century.
 Onko ware

2009.280 Sealed: *Sekisen* (Shimizu Sekisen II, 1876–1939).
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2009.281 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971).
Mask of Ninomai-emimen, 20th century. Onko ware

2009.282 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927).
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2009.283 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971).
Mask of an oni, late 19th–early 20th century. Onko ware

2009.284 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971).
Mask of a fox (kitsune), 20th century. Onko ware

2009.285 Sealed: *Sekihō* (Shimizu Sekihō, 1889–1971).
Mask of Okina, 20th century. Onko ware

2009.286 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927).
Mask of Nasori, late 19th–early 20th century. Onko ware

2009.287 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927).
Mask of Genjōraku, late 19th–early 20th century. Onko ware

2009.289 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927).
Mask of a skull (dokuro), late 19th–early 20th century.
 Onko ware

2009.290 Sealed: *Sekisen* (Shimizu Sekisen I, 1848–1927).
Mask of Fudō, late 19th–early 20th century. Onko ware

2009.291 Sealed: *Sekisen* (Shimizu Sekisen II, 1876–1939).
Fishface mask, late 19th–early 20th century. Onko ware

Glossary of Selected Terms from the Checklist

Bakemono	A shapeshifting goblin or spirit that takes human-like form.
Bugaku	A form of masked dance, traditionally performed at the Japanese imperial court.
<i>Chin</i> dog	An ancient breed of lap dog in China, similar to a Pekingese.
Daikoku	The god of commerce and agriculture; one of the Seven Gods of Good Fortune of Japanese legend. Identified by his wide, smiling face, fleshy ears, and floppy hat.
Daruma	An Indian monk of the fifth or sixth century who founded Zen Buddhism; also known as Bodhidharma in Sanskrit.
Ebisu	The god of good fortune and of fishermen; one of the Seven Gods of Good Fortune. He is usually identified by his peasant's attire and fishing pole, and is often shown with a large sea bream (<i>tai</i>).
Fudō	“The Immovable One;” a Buddhist deity. His fierce expression warns of his wrath against enemies of enlightenment and wisdom, and is thought to frighten people into believing.
Fukurokuju	The god of wealth, happiness, and longevity; one of the Seven Gods of Good Fortune. His name combines the characters for “Happiness,” “Wealth,” and “Longevity.” Identified by his high, domed, bald head and long beard.
Gama Sennin	One of the Chinese Immortals (or sages) of Daoism; Gama (meaning “toad”) Sennin is usually depicted with one or more toads, which provide him with magical powers.
Genjōraku	A <i>Bugaku</i> dance piece that represents a heroic figure fighting a poisonous snake. Masks from this work often feature a moveable jaw.
Gofun	A white pigment made of calcium carbonate powder derived from seashells.
Hannya	A mask type that was used in traditional <i>Nō</i> and <i>Kyōgen</i> theater. Represents a horned female demon, used in plays and dances to represent the destructive power of jealousy.
Hotei	The god of happiness; one of the Seven Gods of Good Fortune. He is identified by his round face and belly and the treasure bag he carries full of items of good fortune.
Ikazuchi	“Thunder;” a demonic character in <i>Nō</i> theater performances.
Jurōjin	The god of wisdom and longevity; one of the Seven Gods of Good Fortune. Often depicted with a tall bald head and a long beard, and carrying a staff. Usually accompanied by a deer, a symbol of longevity.

Kagamibuta	Meaning “mirror-lidded,” a type of netsuke in the form of a shallow bowl with a round, removable lid.
Kappa	Mischiefous, child-sized water sprite of Japanese folklore, often shown with a turtle shell, ape-like face, and frog-like body.
Karako child	Chinese male child, usually shown with distinctive tufts of hair on an otherwise bald head and often dressed in a traditional Chinese pantsuit. In Japan, they symbolized an idealized version of childhood.
Komainu	Meaning “Korean dog,” a lion-like guardian figure, usually placed in pairs at the entrance of temples, palaces, or tombs.
Karasu Tengu	A “crow” goblin that has the body of a man and face and beak of a crow. They were feared for their evil and mischievous deeds that included abducting children and adults.
Konoha Tengu	A mountain goblin with a distinctive long nose (<i>konoha</i>).
Korobase	Character mask used in <i>Bugaku</i> dance. Represents a mythical bird.
Kotokuraku	Character mask used in a comic <i>Bugaku</i> dance. Represents a drunken man.
Kyôgen	The classical comic theater style of Japan.
Manjû	A type of rounded netsuke named for a dumpling filled with sweet bean paste.
<i>Minogame</i> tortoise	“Thousand Year Tortoise,” a symbol of longevity. It has a distinctive “tail” of seaweed that has grown on its shell over its long life.
Nasori	Character mask used in <i>Bugaku</i> dance. Represents a dragon with bulging eyes.
Ninomai-emimen	Character mask used in the comic <i>Bugaku</i> dance Ninomai. Represents “Smiling Face” (<i>emimen</i>), a leering old man.
Nô	The formal, classical drama of Japan accompanied by court music.
Okame	The Shinto goddess of fertility. Identified by her plump face, high forehead, and shaved eyebrows.

Okina	A distinct character type of a wise old man in the <i>Nō</i> theater that developed out of ritual Shinto dance performances.
Oni	A kind of mischievous demon or devil.
Onigawara	A decorative roof tile featuring a stylized <i>oni</i> demon face.
Rakan	“Worthy Ones;” disciples of Buddha who uphold and preserve Buddhist law until the coming of the Future Buddha (<i>Miroku</i>).
Ranryō-Ô	“The Dragon King” character in <i>Bugaku</i> dance performances.
Sanbasō	Originating in Shinto rituals, a dance performed to the gods at celebratory occasions as part of the beginning of a cycle of <i>Nō</i> , <i>Kabuki</i> , or <i>Bunraku</i> (puppet) theater plays.
Shishi	Mythical guardian lion-dog of Chinese origin. Similar to the <i>komainu</i> .
Shishimai	The “lion dance,” performed at popular festivals, including New Year’s.
Shôjo	A character from <i>Nō</i> theater that represents a happy, merry being overly fond of alcohol.
Shôki	“The Demon Queller;” a deity of Chinese origin who protects against evil spirits. Usually shown as an old man with bushy beard, wearing a scholar’s hat, and carrying a large sword. He is often depicted fighting with <i>oni</i> (demons).
Tanuki	A mythical and mischievous raccoon-dog creature able to change its shape at will.
Tsuru Sennin	One of the Chinese Immortals (or sages) of Daoism; Tsuru (meaning “crane”) Sennin, is depicted with a crane or crane’s foot, which are auspicious symbols of longevity.
Usobuki	A humorous <i>Kyôgen</i> theater mask with pursed, “whistling” lips, and large, bulging eyes. Often used to represent the spirits of animals or insects.

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